

TEN CENTS

VARIETY

VOL. XXXVIII. NO. 10

NEW YORK CITY, FRIDAY, MAY 7, 1915.

PRICE TEN CENTS



EVA TANGUAY

The Evangelist of Joy

Thousands of Applauding Hands Clamored for More

Method in Eva's Madness

Eva Tanguay is politely explaining to those who think her a puzzle, and wonder why her actions are so eccentric, that there is "method in her madness." This is done through a song of this familiar title.

The words of the lyric inform one that everything Miss Tanguay does has a reason, and the last line declares plainly that if Miss Tanguay's salary were offered to the people of her audience, they, too, would be quite as crazy as the singer. When it is figured that for fifty-two weeks in the year Miss Tanguay earns more than \$125,000 for 64 minutes' work each day, the explanation offered takes on great plausibility.

Miss Tanguay intimates that every move, every smile and every gesture, is

carefully planned long in advance, and with the purpose of creating a certain type. That she has succeeded in establishing that type and becoming one of the real successes of the vaudeville clearly shows that her plans were well laid. Miss Tanguay goes on the theory that he is not always a fool who calls himself a fool. Through the medium of her songs she also says that she has saved half million dollars since she has been on the stage. If this is true, and there is every reason to believe that it is true, then the method in her madness has been most wise and profitable.

Louisville "Herald"

TANGUAY UPHOLDS RECORD.

Cyclonic Eva Tanguay, who is headlining the bill at B. F. Keith's Theatre this

week, has started out to establish a new box-office and attendance record for Louisville. This is the first vaudeville visit here of the famous eccentric comedienne, who has with ease been awarded the highest honors in point of attendance in every city where she has appeared, and she is equally certain of carrying off the laurels this week, as crowded houses have been the rule.

Pittsburgh "Post"

Like a windmill in a fit, though a gracefully formed windmill at that, in a fluffiness that didn't hide the curves of her figure. Thousands of applauding hands clamored for more. If her program added just one more number and took away any more costume, strong men might turn pale.

Pittsburgh "Chronicle-Telegram"

Eva Tanguay has a hold on vaudeville followers and it is not strange that the Grand last night was filled to capacity.

Pittsburgh "Gazette-Times"

Her costumes are new and interesting.

Pittsburgh "Sun"

Eva Tanguay captivated a large audience last night with her amusing songs, with her grotesque gestures and mannerisms, her stunning costumes, her pleasing figure, her winning smile, her tousled hair, she was recalled repeatedly. Miss T— takes the public frankly into her confidence.

Next Week (May 10) Orpheum, Brooklyn

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NEW YORK CITY, FRIDAY, MAY 7, 1915.

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U. B. O. RESTORES TABS TO FAVOR AND GIVES THEM FURTHER TIME

Just When the Booking Future East Looked Bad for Tabloid Entertainment the United Chiefs Decide to Give Them a New Lease on Vaudeville Life. Union Square to House New Companies.

The United Booking Offices has reconsidered its intention to discontinue tabloids at the Union Square and has routed a number of the condensed comedies into that house for the coming season, setting the prices at 10-15-25.

Next week the attraction will be "Broadway Frolics in a Midnight Cabaret," after which "The Elopers" will hold the boards for a week.

The first week's experience with tabs at the Square failed to show any returns, but the second week of the Galvin tabloid seemed to convince the Square patrons and this week the business has been capacity at all performances.

The eastern vaudeville managers are watching the new policy and will, in all probability, arrange a consistent route for the shows, to take effect with the coming season.

—
Chicago, May 5.

The Western Vaudeville Managers' Association has made plain its policy in regard to tabloids for next season. The Association will endeavor to locate a small number of the shows of the higher-priced variety and route them solidly over the circuits they book, the several circuit managers having agreed to accept the tabs contracted for.

Up to last season the average show was booked at a salary ranging from \$500 to \$700 on split week tours. "The Night Clerks" brought \$900 weekly and established a new record in salaries, but proved successful and prompted the managers to raise the ante for next season, when the outside limit will be \$1,200.

—
Atlanta, May 5.
The Greenwood Theatrical Agency

has extended its circuit north to Pennsylvania and as far south as Florida, including the majority of states in the south proper, playing tabloid companies exclusively. The south seems to have taken the tabs as a permanent brand of amusement, and the Atlanta agency is routing the shows, generally carrying from 10 to 15 people, on a blanket contract basis, playing them from 15 to 20 weeks.

The tabs employed in the south are required to make three changes weekly.

Chicago, May 5.

The Avenue will open May 17 with a tabloid policy, playing this style of entertainment for five weeks from that date.

CALVE'S RETURN PALACE DATE.

A return date at the Palace, as the headline attraction, will be placed by Calve May 17. Other star attractions for that house between now and July 1 are Eva Tanguay, Evelyn Nesbit, Franklin and Green and Douglas Fairbanks, the latter two turns to feature the program the same week.

A conflict of opinion as to the headliner between Franklin and Green and Mr. Fairbanks may result in the latter not appearing on the same program the Franklin-Green combination will head. Each is reported to have disputed the other is entitled to any simultaneously top or split-top billing.

ELTINGE WANTED 40,000.

Julian Eltinge was offered ten weeks in vaudeville this summer, six of which were to have been played at the Palace, New York. The price Eltinge asked was \$40,000, it is said, for the ten weeks.

WAYBURN'S SHOW POSITIVE.

It matters not to Ned Wayburn whether or no the future bookings at the Century can be arranged so that theatre will be able to house his summer revue without fear of interruption. He has definitely made up his mind he will make a summer production, starting on it immediately after "She's In Again" opens at the Gaiety May 17.

Belle Blanche, at present on tour with "Hello Broadway," has been engaged by Mr. Wayburn for the piece, which is called "Town Topics." If the Century is not available, it is quite positive the Wayburn revue will be seen at one of the Klaw & Erlanger houses.

BROOKLYN FAVORS VAUDEVILLE.

Brooklyn is without a legitimate attraction this week. Three of its legit houses are closed and the other, Broadway, has a stock policy for the summer.

The Brooklyn dailies throughout the season have entered complaints of the treatment of Brooklyn by the legitimate bookers. On the other hand the papers have lauded vaudeville and pointed out in the articles it is the Keith vaudeville theatres in that borough that are supported, owing to the best attractions being presented in them.

TANGO ICE CREAM.

Los Angeles, May 5.

Violinsky is through with vaudeville, temporarily at least, and has opened a tango confectionery on Broadway.

It is the first time in the history of the west a dance permit has been issued for an ice cream and refreshment parlor. It is called "Violinsky's Winter Garden." Violinsky also has taken over the Chickasaw Hotel.

BEN FULLER'S CIRCUIT.

Chicago, May 5.

Instructions have been received by Roy D. Murphy, the American representative of the Brennan-Fuller Australian circuit, to conduct all future business in the name of Ben J. Fuller, managing director of the company.

This tends to the belief that Mr. Brennan has actively retired from the corporation, although he may retain his interest in the company.

NEW LICENSES ISSUED.

The Department of Licenses Tuesday of this week issued the yearly licenses for theatres and theatrical agencies, the latter including the regular list of employment agencies. The total amount of taxation in Commissioner Bell's department for the coming year amounts to \$149,000. This amount has three sources: regular theatre, picture house and agency.

The theatre license is the highest, \$500. There are 203 of these in the city. The picture theatres number 600 and are taxed \$50 each. Employment agencies, of which there are 700, pay \$25 for a license.

Of the agencies, but 50 are engaged in the theatrical business, taxed \$25 each yearly. There were few applications from new agencies for a license. No protest was entered against any renewal.

STREET CAR CIRCUIT.

Davenport, Ia., May 5.

The Davenport Theatre Co., controlling the Burtis, Davenport, Illinois, Rock Island, Moline, Moline and the Grand, Muscatine, Ia., has arranged a new system to supply their houses with attractions, directing the entire booking from a central point. The string is connected by street car service and will hereafter be supervised by Fred B. Powelson from Davenport.

WOULDN'T STAND FOR CUT.

Three of the members of "The Sinners" at the Playhouse have handed in their notices rather than stand for a cut in salaries. William A. Brady informed the members of the company Saturday they would have to consent to taking a summer salary if they cared to continue with the production. As a result of this information, Charles Richman, Emma Dunn and Norman Trevor handed in their notices. They will be replaced by Benedict MacQuarrie, Jean Adair and James Duncan.

Alice Brady will also leave the company and join the Gilbert & Sullivan Opera Co., replacing Natalie Alt. Helen Meinken will take Miss Brady's role in "Sinners."

If you don't advertise in VARIETY, don't advertise.

"WATCH YOUR STEP" CLOSES HERE OPENS SUCCESSFULLY IN LONDON

Charles Dillingham Posts Notice of Closing This Saturday for
Amsterdam Theatre Production, After Tilt with Mrs. Vernon Castle. London "Step" Piece Tremendous Hit.

As the London production of "Watch Your Step" was being presented for the first time in London Tuesday night, Charles Dillingham, owner of the show, at the Amsterdam theatre, New York, posted a notice to the effect it would close there tomorrow (Saturday), one week ahead of the expected date.

The suddenness of Mr. Dillingham's decision is said to have been brought about through an evident desire on the part of Mr. and Mrs. Vernon Castle, the stars of the piece, to do as they pleased while on the stage. Monday night Mr. Dillingham is reported having watched the performance, noting the Castles "cut" their whirlwind dance at the finale of the third act. He remonstrated with them Tuesday night, the story says, when Mrs. Castle, with a patronizing air, remarked Mr. Dillingham need not worry, they would remain with the show until its closing date, May 15. Dillingham "sotto voced" that there wouldn't be any May 15 closing date, posting the notice immediately.

It is said the Castles are under a contract to Dillingham that could include next season, when the "Watch Your Step" show will take to the road, but it is not known whether the dancers will then be with the production.

London, May 5. "Watch Your Step" opened at the Empire, under the direction of Alfred Butt, Monday, May 3, and scored a tremendous hit. The stage direction and ensembles are excellent.

Song hits went over as expected, but ran second in comparison to the production. The "Minstrel Parade" number did the biggest, with "Simple Melody" earning second of the Irving Berlin honors. Other songs to win individual honors included "Lead Me to Love" and "When I Discovered You."

Ethel Levey, George Graves and Joe Coyne gave an excellent performance, and Lupino Lane corralled exceptional applause for his acrobatic comedy.

The production is magnificent in every particular.

A number of Americans present offered the information the London production introduces the first act of the original book as the second act here, with new scenes introduced and the part essayed by Graves somewhat built up to meet the English requirements.

The local papers were unanimous in

their praise of the Dillingham production, every single paper giving the piece an excellent notice.

TREE'S PIECE FAILS.

London, May 5. Sir Herbert Tree's latest production, "The Right to Kill," opened at His Majesty's theatre last night. While it contained a display of attractive scenery, the piece is generally marked as a failure.

The principals, in addition to Sir Herbert, include Arthur Bourchier, Harcourt Williams, Edmund Maurice, H. A. Saintsbury, Julian Cross, Henry Vyatt and Irene Vanbrugh.

"SPOONFULS" GUARANTEED.

London, May 5. "Three Spoonfuls" will remain at the Criterion at least for six weeks, the production owners having guaranteed the house management the rental for that period. Following the Criterion engagement the piece will either be converted into a revue or condensed into a sketch.

Oswald Stoll holds the controlling interests in the production which practically guarantees a route over the Moss-Stoll tour should it be definitely decided to rearrange it for vaudeville.

Gaiety Piece Does Fairly.

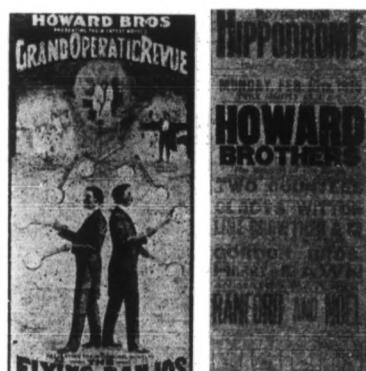
London, May 5. "Tonight's the Night" opened at the Gaiety April 28, and did fairly well.

Evelyn Dalroy Dead.

London, May 5. Evelyn Dalroy, well known on this side, died April 29 after a brief illness with appendicitis.

If you don't advertise in VARIETY,
don't advertise.

THERE IS ONLY ONE REASON
WHY MANAGERS TOP THEIR BILLS WITH
HOWARD BROS.
BECAUSE THEY KNOW THEY HAVE A
GOOD ARTICLE AND KNOW IT PAYS TO
ADVERTISE



M. S. BENTHAM
(Sole Rep.)

"ON TRIAL" BIG HIT.

London, May 5. "On Trial" opened at the Lyric April 29 and scored a tremendous success. The principals handling the roles of defendant, defendant's wife and the child were the only competent members of the cast, the others being unusually poor, although their presence failed to interfere with the exceptional hit.

The premier performance was somewhat bolstered up through the presence and efforts of an active "claque," although in this particular instance such means were superfluous for the piece went over on its merits.

Grossmith & Laurillard, who have the English rights, have announced the name of Felix Edwardes as the producer of the piece on their advertising, making no mention of the author. The author's name is Elmer Reizenstein. It is likely the reason for the omission was the fear of courting antagonism by announcing a play by an author with a German name.

STOLL BOOKING AMERICANS.

London, May 5. Even Oswald Stoll has the fever. Ever since the severance of the Moss & Stoll Circuit, it has been the general policy of Stoll to refrain as far as possible from booking American acts direct from their native heath, but to let the other circuits import and play them first, on the general principle that, after playing for others they would be willing to accept a reduction in salary for additional English dates before returning home, and, if successful, would be worth even more to Stoll through local prestige.

Now, however, it is understood that Stoll has listened to the call for the American artist, and it is reported he has booked a number of acts from the States for his houses in the immediate future.

JAMES BROPHY STRICKEN.

London, May 5. James Brophy who arrived here recently on the St. Louis to assume a part in "A Regular Business Man" next Monday, suffered a paralytic stroke this week.

Pilcer-Gerard's Apache Sketch.

London, May 5. Harry Pilcer and Teddy Gerard staged a new melodramatic sketch at the Pavilion, Monday, with songs and dances, the latter resembling the various "Apache" dances, but refined to some extent through the use of evening clothes.

This week Harry Pilcer added more dancing to his sketch, at the request of the managers, who claim the public expect it of him.

Girl with Pure Male Tenor Voice.

London, May 5. Kittie Ross, appearing with the Howard Bros. Operatic Revue, is completing a two-year vocal course under the noted English instructor, J. Newburn Levien, who claims she is the only woman he has ever heard possessing a pure male tenor voice.

SAILINGS.

Reported through Paul Tausig & Son, 104 East 14th Street, New York:
May 7, Edyth Latimer (Pennsylvania).

May 8, Mr. and Mrs. Walter Hast, Claude Rood, Moon and Morris, DeLesse Troupe, Jackie Marks (Philadelphia).

London, May 5.

May 10 (for South Africa), Raymond Trio, Warsaw Bros., Yentoy Bros., Arthur Slater (Saxon).

BARNES LEADING WOODS' PIECE.

The Max Marcin farce, "I Want Money," being produced by A. H. Woods, will go into rehearsal next week. The opening will take place at Atlantic City on May 31.

T. Roy Barnes will play the lead. Among the others engaged is Janet Dunbar.

C. & H. PRODUCTION.

"The House of Glass," by Max Marcin, will be placed in rehearsal by Cohan & Harris May 25, and will open in Atlantic City June 14. The piece will not be brought into New York until next season.

HIP TRANSFER OFF.

London, May 5. The negotiations pending for the transfer of the new Hippodrome review, "Push and Go," to the Drury Lane were called off this week because Alfred de Courville feared the bottom might suddenly drop out of the present Hip entertainment and he would be caught without an attraction. The present business at the Hip continues big.

Coming Home for a Visit.

London, May 5. James Waters and Nick Adams will sail for the states on the St. Paul, leaving here May 8, but have arranged to return in time to participate in the reopening of "Potash & Perlmutter," scheduled for July 26.

Wollheim, Ltd., Changes Name.

London, April 21. The agency which has been operating under the name of Wollheim, Ltd., and which now has for its booking manager Percy Reiss is about to change its name to the I. V. A. The initials represent the words International Vaudeville Agency.

Creditors Petition Against Hicks.

London, May 5. A creditors' petition has been filed against Seymour Hicks. Hicks booked "Broadway Jones" for Dublin to open May 24 which indicates an intention to close "Wild Thyme" sooner than expected.

Alice Lloyd's Route Extended.

An extension of her season in vaudeville has been agreed to by Alice Lloyd. She will appear at the Temple, Detroit, next week, playing the Temple, Rochester, May 17, and Keith's, Washington, May 24, the latter date causing the cancellation of her passage engaged on the Lusitania sailing May 29.

INITIAL BOOKING MEETING CALLS ARMY OF AGENTS HERE MAY 12

United Booking Offices will Assemble All of Its "Big Time" Managers in New York Next Wednesday to "Lay Out" Next Season's Routes—To Discuss Acts.

The first call of the summer for a booking meeting of the big time managers of the United Booking Offices was issued Monday, when next Wednesday, May 12, was set for the gathering.

At that time the managers will start canvassing the lists of available acts, and in the customary manner "lay out time" for next season. There have been reports during the past month very little routing might be attempted by the big time during the hot weather, bills' bookers holding back on their fall programs until close to Labor Day. The notification of a booking meeting appears to dispel these rumors.

LIBERAL MINISTER.

Cincinnati, May 5.

At a meeting of the Methodist Ministers' Association here the Rev. M. A. Farr, a local clergyman, advocated rescinding rules against theatre going, dancing and card playing.

The good man in giving his views did not want it to be stated that he was in favor of any of these things but he thought that in order to bring people to church more regularly it would be advisable to do away with rules forbidding these pleasures.

MOLLY FULLER'S LIVING REVIVAL

Reviving herself in tights is the pleasant, daring and successful feat accomplished by Molly Fuller in the new act written by Junie McCree, in which she and her husband, Fred Hallen, are appearing. It is aptly termed "The Corridor of Time." In it Miss Fuller again displays her figure encased in fleshings, as she did 26 years ago, when creating the role of Gabriel in E. E. Rice's "Evangeline."

Miss Fuller has probably established a unique theatrical record in conforming to the outline of their skit in "one" that goes backward, to the days when she was a veritable "chicken" and her husband was then of the famous team of Hallen and Hart. Mr. Hallen likewise redresses himself as he did then.

The present Hallen and Fuller turn is altogether away from their previous vaudeville vehicles. The couple were among the earliest and best liked of variety sketchists, but have eschewed all "story plays" for an out and out vaudeville number. In doing so they probably received the most remarkable recommendation from a house manager ever given an act. Lewis R. Golding, manager at Proctor's, Newark, answered Mr. Hallen's request for an opinion on the turn, as presented in Golding's house, by writing a letter, the first line reading, "Pi" in anything you

like," leaving half the page blank for Mr. Hallen to do so, if he wished.

Mr. Hallen and Miss Fuller, after playing a few dates about to have the act running smoothly, open at Keith's Orpheum, Brooklyn, next week, for the big-time showing.

NO MORE SIOUX CITY.

The Orpheum Circuit through Martin Beck has decreed there will be no more Orpheum vaudeville in Sioux City, after the regular season shortly ends there.

Sioux City doesn't patronize its big time vaudeville liberally enough to warrant the Orpheum people continuing that policy in the Iowa town at a loss.

The local Orpheum has had but two winning weeks this season, although Sioux City has been the Orpheum's biggest "cut salary" town. The bills have cost the Orpheum about \$1,700 weekly under the "cut" scale. At the regular salary of the artists, they would have reached \$3,000. Often the Sioux City gross for the week did not reach the expense of the program.

Other cities on the Orpheum line of travel are reported nearly as bad for the management. Mr. Beck's decision to close the Sioux house was reached when he had concluded it would be preferable to stop the big time policy there than to ask acts to further cut for that city.

The Orpheum, Sioux City, may be booked out of the Western Vaudeville Managers' Association offices in Chicago, commencing next season, with a different grade of show.

HAMMERSTEIN'S FINISH.

Monday morning workmen started ripping out the seats at Hammerstein's Victoria at 7th avenue and 42nd street, preparatory to the alterations on the theatre, that will increase the seating capacity, besides including stores along the front.

The Sunday night performance marking the ending of the house's consecutive long run as a vaudeville theatre drew a large crowd. A minstrel first part was improvised, with Frank Fogarty, interlocutor. Mr. Fogarty made a brief address, alluding to Oscar Hammerstein, who sat in an upper box. The reference was uproariously cheered.

Stock at Lexington O. H.

After this week the pop vaudeville policy at the Lexington Avenue opera house will be discontinued for the summer season, a stock company taking the stage for over the hot spell.

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IN AND OUT.

The Three Hickey Brothers could not open at Cincinnati Monday, owing to illness of one of the members. Willing, Bentley and Willing, a western act, got the open spot.

The Courtney Sisters replaced Mack and Walker at the Temple, Rochester, this week. Nella Walker reported ill.

Steele and Burton were closed after showing at the Avenue, Chicago, Monday. Lorenz and Swor took the place.

"RE-MADE AT THE GARDEN."

The "Maid in America" production is still being re-made at the Garden. Coogan and Cox are the latest arrivals. They were preceded last week by Billy Gould and Texas Guinan, who succeeded Harry Carroll and Helen Rook. Miss Rook opened at the Palace, New York, as a single act in vaudeville, and Mr. Carroll will shortly appear there in the same sort of a turn.

The "Maid in America" show is bound for Chicago the latter end of the month. It will arrive there totally different in personnel almost from its New York opening. Among others to remain behind when the show starts west are Harry Fox and Jennie Dolly.

Frances Demarest has been engaged for the new Garden show.

TANGUAY-NESBIT CANCEL.

The United Booking Offices received two notices of cancellation this week, one from Eva Tanguay, who notified the agency she did not care to continue her season beyond the Orpheum, Brooklyn, engagement next week. Miss Tanguay was booked for Buffalo and Chicago, following the Brooklyn date. This week Miss Tanguay is at the Grand opera house, Pittsburgh. She has been in receipt lately of some very huge offers to pose in feature pictures.

The cancellation for Miss Nesbit was for the Brighton theatre. Miss Nesbit said that until playing San Francisco during the summer, she did not care to again appear owing to her recent indisposition.

THEATRE FOR POST OFFICE.

The Columbia theatre, Brooklyn, was vacated by the Loew Circuit May 1, the Government having bought the site as an addition for the Brooklyn Post office.

Ernie Williams, of the Loew offices, had been placing the "try-out" turns for the Circuit at the Columbia. This week he is using the Ave. B house for that purpose.

MUSICAL CONVENTION NEXT WEEK

San Francisco, May 5.

The stage is all set for the convention of the American Federation of Musicians of the United States and Canada, which convenes here next week.

President Charles C. Shay, of the International Alliance of Theatrical Stage Employees, and Ligon Johnson, attorney for the United Managers' Theatrical Association, are en route to San Francisco to attend the convention.

HOUSES CLOSING.

The Keith theatres at Indianapolis, Cincinnati and Louisville will close their regular big-time vaudeville season May 22, opening the following day with pop vaudeville, Indianapolis and Louisville playing a bill of five acts with pictures, and Cincinnati using seven acts. The vaudeville will be booked by Bill Delaney in the Family Department of the United Booking Offices. The Hippodrome, Cleveland, will also start with pop vaudeville about the same time. Keith's, Toledo, will play feature films only over the summer.

Keith's Prospect, Brooklyn, will close May 23, and the same day will mark the end of the season for the Orpheum, Brooklyn, which has had its closing postponed one week. The Bushwick, Brooklyn, will remain open indefinitely.

Keith's, Syracuse, N. Y., closed last Saturday, a week ahead of the arranged date.

Keith's, Columbus, will abandon its big-time vaudeville policy for the summer season on May 15. Keith's, Toledo, will stop May 22.

The Orpheum, Memphis, stops this Saturday, and the Orpheum, New Orleans, May 15.

Shea's, Toronto, ends its season May 15. No closing date has yet been set for Shea's, Buffalo. Keith's, Lowell, closes this Saturday.

The Columbia, Davenport, Ia., will close May 23. The American, same city, closed a stock season of 35 weeks last Sunday.

The Princess, St. Louis, and Miles, Pittsburgh (both booked by Loew) closed May 1.

The Shuberts, Rochester, now playing a Loew road show weekly, will close May 15. Loew's, Toronto, is to be an all-summer house. The Hippodrome, Youngstown, O., also Loew-booked, stops its season Saturday.

Poli's Bijou, New Haven, opens with pictures only next week, closing its vaudeville season this Saturday.

The Sunday vaudeville shows at the Columbia, New York, and Bronx opera house have been discontinued for the summer. The Winter Garden Sunday night performances will stop in another week or so.

The Frank Thielen circuit of vaudeville houses through Illinois, booked by the Western Vaudeville Manager's Association have closed for the summer season. The American, Chicago, closes May 16.

MRS. FISKE PASSED IT UP.

When Mrs. Fiske did not appear in vaudeville, as expected, it was said she could not agree with the managers over an immediate route, the actress asking for several consecutive dates that could not be conveniently placed so late in the season. Her debut has been consequently adjourned until the fall, at her pleasure, if no ambitious looking play reveals itself meanwhile.

However, as Mrs. Fiske was to have used the playlet, "Spoils of War" (with Blanche Walsh) at the Palace this week, it is not unlikely there's another reason for the postponement.

CONSIDINE DUE HERE NEXT WEEK TO UNRAVEL CIRCUIT TANGLE

Big Vaudeville Manager, After Delayed Arrival, Is Scheduled to Reach New York Next Tuesday. Future of Western Circuit To Be Settled. How S.-C. Stock Percentage Stands.

The delayed arrival of John W. Considine in New York has held up plans in connection with the relinquishing or retention of the Sullivan-Considine theatres by the Loew Circuit, which is the present operator of the western chain.

While no one doubts but that these houses are going to leave the Loew possession, the exact manner and date remain problematical.

Marcus Loew and his immediate associates in the Loew Circuit hold but 29 per cent. of the former Sullivan-Considine Circuit. The late M. Oppenheimer in the northwest represented 28 per cent. with the remainder distributed among individual holders.

At the Loew office this week it was stated the Jones, Linick & Schaeffer houses in the middle west and the Miles theatres, would remain with the Loew booking agency, regardless of the disposition of the S.-C. theatres.

Mr. Considine left Seattle Thursday and is due in New York Tuesday morning. During his stay Aaron Jones, of the Chicago firm, will probably be here.

The Loew Circuit sent two road shows out this week, to open on the western time Monday, one at Minneapolis and the other at St. Paul. The Minneapolis bill has Shaw and Lee, Elizabeth Cutty, "Everybody," Geo. Yeoman, Belleclair Bros. At St. Paul the program will be Elmina, Greenley and Drayton, Mr. and Mrs. Le Coste, Lew Wells, La Titcomb.

WILLARD'S ENGLISH TERMS.

London, May 5.

Jess Willard, the champ, has been submitted to the English musical hall managers, his representatives asking \$4,000 for the pugilist himself and \$2,500 weekly for the pictures of the Willard-Johnson fight. Up to date no engagement at either figure has been reported.

L. Lawrence Weber in New York, who is interested with H. H. Frazee in the management of Willard and the circulation of the fight pictures, said no such terms as mentioned in the cable had been proposed to London managers upon their authorization.

Eddie Weil, representing the Willard management will leave to-morrow on the Philadelphia, to look after the placing of the Willard-Johnson fight film in Europe.

A decision was expected yesterday on the application before the U. S. District Court for an injunction against the Government interfering with the importation of the film to this country.

VARIETY's report last week that Willard had engaged to appear with the "101 Ranch, Wild West" at \$1,000

daily, opening at Minneapolis Monday, was confirmed this week.

It was reported about early this week Willard might engage in a boxing exhibition of ten rounds in New York, Labor Day, meeting the winner of the Coffey-Reich match at Madison Square Garden Wednesday night.

"BEATS" ALIMONY CLAIM.

"Alimony" will be side-stepped by Arthur J. Horwitz, through a dismissal by Supreme Court Justice Weeks of the application for \$100 weekly and \$500 counsel fee, made by his wife.

Horwitz "beat" the alimony demand upon his attorney presenting to the court evidence that when the Horwitz' married Feb. 24, 1914, Mrs. Horwitz was the legal wife of John H. Pope, of Atlanta, she not securing her final decree of divorce from him until May 26, 1914, in Jacksonville.

Horwitz says he has instructed his lawyer, Monroe H. Goldstein, to sue for an annulment of his marriage, upon the same grounds. It was his second marriage, and his wife's third. H. J. & Fred Goldsmith, attorneys for Mrs. Horwitz, pleaded their client had married Horwitz in good faith, and in ignorance that she had violated any law. Justice Weeks remarked that a woman of 25 who had married three times, should be well up on marriage.

Mrs. Horwitz is professionally known as Edythe Livingston, and has appeared in vaudeville, where her husband is an agent.

HENDERSON'S FIRST SHOW.

The initial big time vaudeville program for Henderson's, Coney Island, commencing May 17, has been gathered by Carleton Hoagland, who books the house from his desk in the United Booking Offices.

The program will run (with the opening turn yet to be filled in) as follows: Weston and Leon, Meyakos Sisters, Keno and Green, White Hussars, Harry Lester Mason, Rajah, Lydell, Goodrich and Lydell, Sylvia Loyal.

LOEW'S OPEN ALL SUMMER.

The eastern end of the Loew Circuit will remain open throughout the summer, with the present policy in each house, according to the intention of the Loew people, though decided weather conditions may cause a change.

MORTON JEWELL TROUPE DISSOLVING.

Chicago, May 5.

The Morton Jewell Troupe may dissolve. A couple in the act are retiring from the stage and a two-act will probably be the outcome of the split.

MODEL'S \$20,000 SUIT.

A suit for \$20,000 damages was begun this week against the United Booking Offices by Audrey Munson, the Panama-Pacific model, who alleges the U. B. O. used her photos outside of its theatres to advertise "The Fashion Show" after she had ceased to be a member of that act.

Miss Munson was reported to have received \$100 weekly in the "Fashion Show" when at the Palace, New York. It was said the girl asked for \$400 weekly after that engagement, refusing to appear with the turn during the following week at the Orpheum, Brooklyn.

If the case reaches trial, among the exhibits for the defense will be several of Miss Munson's photos placed by her with Walter J. Kingsley, the U. B. O.'s general press representative. Among them is a photograph of Miss Munson, while reclining on a sofa, entirely nude.

HOMELIEST VAUDEVILLE ACTOR.

Senator Francis Murphy and Kitty Parker are to be married tomorrow (Saturday) in New York. The Senator, who is the homeliest actor in vaudeville, was to have married Miss Parker, who is the prettiest girl in burlesque, last week, but the holidays which fell this week interfered with the ceremony.

AGENTS ON VACATION.

Chicago, May 5.

Tommy Burchill, of the Western Vaudeville Managers' Association, will leave that agency this week on a three months' leave of absence which will include his vacation period. Last season the Association executives inaugurated a new vacation rule, the men being "furloughed" for an extended time without salaries. This summer the same rule will probably be employed.

The usual mid-summer rumors afloat the resignation of Kerry Meagher are being actively circulated, although no reliable information is forthcoming.

DUKE CROSS ALONE.

Chicago, May 5.

Cross and Josephine will not appear as a team next season. Miss Josephine through ill health intends to retire from the stage for a year, and Duke Cross will become a single act. The decision was reached last week while the couple were at the Majestic.

MISS LEITZEL'S DIVORCE.

Chicago, May 5.

Miss Leitzel, the aerialist in the Ringling Bros. circus, obtained a decree of divorce from her husband, Alex., who is Nana's dancing partner. The couple were married about three years ago.

TWO-ACT SEPARATION.

Chicago, May 5.

White and King have separated. Al B. White will be a single. King was of Stepp, Mehlinger and King.

OBITUARY.

C. B. Hill a member of the Four Musical Luciers, died April 17 at the Homeopathic Hospital, Boston. He was in his 30th year and is survived by a wife, Rose Lucier.

Edwin Bliss, the novelist, died suddenly at the Vanderbilt Hotel, New York, April 14. He was 36 years of age.

Monte Thompson, a New England producer, died April 13 in Boston after an illness lasting six months. His body was removed to Texarkana, Ark., for interment.

Chicago, May 5.

James McGee, of the dancing team of McGee and Reece, died in this city April 29.

James F. Carmody, known in vaudeville as James Casey (Casey and Le Clair) died April 28 of cancer at the St. Rose Home for Incurables. His widow is professionally known as Maggie Le Clair.

Clarence Engel died suddenly in Jersey City April 24. He was a young man and a pianist well known around the publishing houses.

In Affectionate Memory of

D. S. Seymour

W. R. A. U. No. 8309

Died May 4, 1915.

Our sincere sympathy is extended to his family and relatives

White Rats Actors' Union

Anna Driver (Mrs. Ward Caulfield, of Caulfield and Driver) died of heart failure April 28, while her husband, who had left her in the best of health, apparently a few moments before, had gone out, he returning in about 20 minutes to find his wife dead.

Minnie Fayeth, the singer, died April 27 in Albany, after a lingering illness.

Lynn, Mass., May 5.

Gertrude E. Purcell, known in cabaret circles as "Gertie," died at Hillside Hospital, Dorchester, at the age of 23. Her dying declaration involved Dr. Frank S. Parsons, 52 years old, of 367 Adams street, Dorchester, whose arrest followed. Court proceedings are still pending.

Harry Seymour of Seymour's Happy Family of trained dogs, died May 4 at the Jones Memorial Hospital in Jamestown, N. Y. He was 39 years of age and is survived by a wife, Bessie Seymour.

If you don't advertise in **VARIETY**,
don't advertise.

CABARETS

Rector's put on its revue Monday night. No programs were distributed and no name given to the dancing floor production. It's just as well, for the diners called it right before the first part finished, while if any of the principals are still there, Paul Salvain must be away on a vacation. Mr. Salvain, however, is not wholly responsible. He only pays the salary, \$1,000 a week, they say. That's like the "For \$2 you should have a doctor with a high hat" thing. At \$1,000 a restaurant is entitled to a show, but Rector's hasn't one. It's the poorest excuse for a revue given in any first class restaurant in New York. The principals are the confidential kind—they are the only ones who have any idea what they are doing or trying to do. A couple of secret duets were enough to become a laughing riot. Rector's has a fair sized floor. With the singers on the opposite side, it sounded as though they were singing through the long distance 'phone from Frisco. And the staging was no better, the most ordinary of stepping by the best looking all around aggregation of 12 chorus girls in any of the free shows. The only points of commendation the Rector revue has are the dressing and the choristers' looks. The production was made by Percy Elkeles, Lea Herrick and Julian Alfred, the latter the stager. Frank Moulan and Rose La Hart had been announced as the principals, but they did not appear. Leading the mob were Roland Bottomley, Dorothy Quinnette, Minerva Courtney and Eddie Morris. Then there was a dancing violinist, one Albert, who was funny if he didn't know it, and did a Marathon on the instrument that grew as tiresome as it was badly executed. The excuse by the producers was the piece had been presented before ready, which is no excuse, since it was presented. It's hard to believe the same trio who put over the hit at Maxim's could do such a flop at Rector's. Rector's may survive but the old place will never look the same.

Nothing new developed this week upon the show entertainment controversy arising from the theatre managers and producers making a strenuous objection against the restaurants and cafes to their nightly operation to the Commissioner of Licenses, George H. Bell. It's understood that Commissioner Bell has taken the matter up and will endeavor to reach an amicable agreement between the restaurant and cafe managers and the theatre men. The hotels and restaurants have already filed a counter-complaint against the proposed modification of the midnight shows and revues, and while they agree to comply with the law in every instance and do anything reasonable they assert their entertainment is essential for the enjoyment of their patrons. It's their belief that the hotel-cafe shows are of a benefit to the theatres in that they have been instrumental in bringing people down to the theatre zone. The Sunday papers car-

ried considerable comment upon the controversy and one printed a long personal statement by H. R. Mallow, manager of Wallick's. Information at the Commissioner's office Wednesday elicited that Commissioner Bell has the proposed theatrical license for hotels and restaurants under advisement, but no definite action has been announced. As Attorney Ligon Johnson is on the coast on business for the Managers' Theatrical Association nothing will likely develop until his return around June 1.

Frank Holly, Jr., of the Holly Arms, Long Island, wishes it put on the record he has not been married and still remains in the old place. Mr. Holly is uncertain whether he was married on a post-card by some friends or himself. It looks as though Frank wanted to find out how many girls would write him protesting against the marriage. He found out. None wrote.

Harry Delson, now heading a list of principals at the 'Alamo, on 125th street, has signed for the summer season to entertain at Kelly's Cabaret, Coney Island. Delson recently returned from Canada where he underwent a rest cure for nervousness, the cure netting him 30 pounds of aver-dupois.

The Strand Roof last week held an interborough dance contest which ended with a team representing Brooklyn (Harold Wykoff and Gertrude Elliott) winning the gold cup. The judges were Maurice, Elsie De Wolf and one of the Vanderbilts.

Friday night next week the Amsterdam Roof will be closed to the general public. The officers of the fleet have taken the house for the night to entertain the vice-presidents of the South American republics who will be their guests.

Edward E. Pidgeon has placed Ernest Evans under contract and is framing a new songless revue for the dancer which is to open the season at the Shelbourne, Brighton Beach. There will be a dozen girls and four principals in the show.

Chicago May 5.
The Planters Cafe will be the first in the local field with a production alike to those at present running in the New York cabarets. The stage at the Planters is being enlarged and Charles H. Hall, the manager, leaves shortly for New York for a tour of inspection as to how they do those things in a big city.

Chicago, May 5.
The College Inn is the latest place figured on for a midnight revue. The Inn has been holding ice-skating carnivals with dancing as an attraction, but may replace them with the New York style of entertainment.

WITH THE WOMEN

After a winter of blood-curdling war stories and overheated drama, comes the springtime of re-action. Anything young, fresh, wholesome, suggestive of a less complicated existence, is welcomed with open hearts and applauding hands. Applying these semi-poetical statements to vaudeville in general and the week's show at the Palace in particular, it means this: Every act that has gotten across successfully in these days of hardened vaudeville fans has necessarily been a little more intense than a similar act of the season before—more intensely funny, more intensely exciting. Now a new element rises with the mercury in the thermometer—youth and ingenuity, artistically portrayed. There is Helen Rook, for example, who caught the house the moment she stepped from the wings and smiled a genuinely friendly smile. Miss Rook has not yet adopted the professional smile that goes on and off with the make-up, and is quite as much on the surface; let's hope she never does. She sang a few songs very prettily, without undue voice strain or unneeded gestures, and she dressed to heighten the effect of youth and ingenuousness. Her frock was quite like a French court lady's in the days of the Empire—baby blue satin, the whole full short skirt looped with pink roses, and covered with an overskirt of silvery white maline that suggested sea foam. Loops of rhinestones over the arms gave a pretty touch, and a curl of hair down her back added to the youthful effect. Then there was Ida Fuller's Classic Revue—though why the word classic no one knows, for most of the steps were quite the sort any good set of dancers in any musical comedy would use. The costumes, of course, were the looped-up style one sees in Greek sculpture, and the dancing was done barefoot. Somewhere in the midst of this classic bacchanalia danced a gypsy who might have stepped from the cast of "Carmen," then a dancer of no special period and finally a Prince Charming from a fairy tale book, in pre-Elizabethan attire. Rather a hodge-podge of time and country, this, but not bad as a spectacle, if one doesn't mind taking one's history mixed. With no intention of making a pun, the Prince Charming was worthy of the title, in short blue silk trunks, a cloak of glittering sequins, cap and feather—and no silk stockings at all! Proof of the statement that a lack of staginess is welcomed in vaudeville these days, these little dancers used the color in the make-up very lightly, remembering that youth is naturally delicately tinted; and so they heightened their good looks, instead of coarsening them, as so many do. Fritzi Scheff in some of her old and some new songs was another star attraction. She wore a fairly effective costume of golden brown satin, embroidered in circles of rhinestones, the sleeves and the skirt edged with bands of fur. Bronze slippers and a brown hat tilted to the side

and trimmed with goura completed the effect. Blanche Walsh as the General's wife in another playlet wore a simple afternoon dress of "changeant" taffeta, the full skirt made on a yoke that dipped in deep points over each hip; the waist softened by a lace fichu.

Had a woman gone to Keith's Prospect theatre, Brooklyn, with the idea of seeing new fashions in gowns, only two acts would have attracted her—Byal and Early, and "The Red Heads." And at that she would not have gained much sartorial inspiration. To be sure, Dora Early dresses unusually well, and made a really effective entrance in a panne velvet opera cloak covered with a design of roses in rich colors and banded and trimmed with long, silky monkey fur, with which went a head-dress of Paradise. Her dress was simply ruffles and ruffles of chiffon of true Irish green, relieved by a silver girdle. It is not the sort of dress any other slender woman could copy and wear, for it has its neck low and its sleeves out, but then Miss Early capitalizes her bony structure and does some fairly effective grotesque acting. "The Red Heads" was billed as a "vividly colored musical comedy," the press agent's sense of harmony being blinded by the girl's hair. They ran from pale brick to deep maroon, and wore complexions to match. As models, they had unlimited chances to wear startling, or at least dramatic, costumes—most of which chances they failed to grasp. They were generous enough in quantity, for each of the eight or nine models came out in several gowns apiece, but, alas, most were of a past season's style. The exceptions were the "One-Step" gown of black and white chiffon; a yellow maline over white satin with a wide girdle of black and white striped satin; the pink and blue dresses worn last, and a couple of others. The "Poiret costume," consisting of a rose and white long-tailed coat and a single green satin bloomer, through the sides of which the girl thrust her feet, was the most effective in the show. And this was brought out by Poiret over a year ago! But "The Red Heads" have been on the Orpheum Circuit and maybe it's too late in the season for new clothes or new red heads. For the rest of the acts, fancy dressing would have been foolish. Miss Norton (Norton and Nicholson) as the shop-girl bride is as fresh and clever in her acting as ever, but a good friend would suggest she use a more girlish make-up, lest those who have seen her often before suspect her of growing matronly.

The new dressmaking establishment Mme. Rosenberg opened Monday at 153 West 44th street (opposite the Claridge) appears to be a formidable competitor for the patronage of stage women. The concern, long and favorably known in New York, intends to cater to the theatrical trade, starting out by guaranteeing proper goods for proper prices.

If you don't advertise in VARIETY, don't advertise.

BURLESQUE By FREDERICK M. McCLOY

Whether the Columbia Amusement Co. shall decide to dispose of the Extended Circuit to another corporation or not, it obviously is the intention to remove the conspicuously exceptional shows from the Main Circuit. This is indicated in the decision to transfer at least two of the shows for the past two seasons on the Main Circuit, and if the same action is pursued with reference to a number of others that richly merit the same treatment, a very long step will have been taken toward the rehabilitation of the original status of Columbia burlesque. It seems impossible for some producers to get in step with the movement for better shows. They either do not comprehend the idea at all, or they are parsimonious or indigent. It is unfair to capable producers, the men who really achieve, to give the other kind equal consideration with them. In separating the chaff from the wheat, the winnowing process should be thorough and complete without fear or favor and absolutely without regard to personal relations, or for prominence or influence of individuals. According to the declaration of the Columbia directors, next season will not only witness an actual "clean-up" all along the line, but it will fully realize the paramount ambition of the Columbia Amusement Co., to place burlesque beyond censure for unworthiness and meretriciousness. And any person, either in management or upon the stage, that fails to contribute his full share to this consummation should be incontinently thrown out.

And there is another subject that warrants more than ordinary consideration. It is the matter of titles. Since the present-day idea of burlesque came into vogue, the shows in a very large majority of cases have been announced by utterly meaningless titles or by titles of obvious intent. For instance, "The Crackerjacks" means absolutely nothing, whereas "The Ginger Girls," "The Heart Charmers," "The Tempers," and titles of similar character, are adopted for their manifest significance. Practical showmen know the value of an attractive title and seek names that are meaningful and above all that do not convey suggestiveness. The words "Follies" and "Revue" have been used so frequently during the past few years they have become nondescript and absolutely valueless. The first published announcement of titles for next season comes from the Max Spiegel offices and I believe a little careful thought upon Mr. Spiegel's part will convince him that he has made a mistake in the choice of all three of them. "The Spring Chickens" and "The Gay Deceivers" are unmistakably in the class of titles of obvious meaning, and "Spiegel's Follies" cannot fail to strike the observer as meaning a stage presentation of whatever laxity of rectitude the urbane Mr. Spiegel may have been guilty of in his comparatively brief but eventful life.

Fall River Next Season.

The Academy of Music, Fall River, will be included in the Extended Circuit next season.

GOLDEN CROOK.

No nonsense about entrances for the principals in "The Golden Crook." Three minutes after the curtain goes up Billy Arlington, Babe LaTour, Frank Dobson and Eleanor Cochran are out earning their salaries, every penny. It is many a week since so much genuine, hearty laughter has been heard in the Columbia.

From the moment Arlington comes upon the stage, he and his associates simply cut loose, making every line and situation hit a bull's eye. While the book is the same used the opening week of the season at the Columbia, much new business and many new bits and scenes have been introduced, giving a noticeably fresh twist to the performance. This proves the contention frequently made in this department that industry upon the part of producers and players is all that is necessary to maintain the attractiveness of these shows.

No fault could be found with Jacobs & Jermon if they had repeated in every detail "The Golden Crook" show as formerly given, because it was then one of the best that has been seen at the Columbia this season. For this reason it is all the more to their credit they have not been content to let well enough alone and have succeeded in accomplishing changes that furnish a fresh appeal.

It is noticeable even in the individual specialties. Arlington and Dobson are still doing their sure-fire comedy musical act, but it has been changed all around, and Miss LaTour has provided herself with a number of new songs that make her specialty go over stronger than ever before. Dobson has also introduced much new and valuable material in his act, and a male trio, composed of Carl I. Taylor, H. LaFoye and Edward F. Hennessy, has been added with good effect. While admittedly the late Nellie Florede's excellent vocalism is missed, to the credit of Eleanor Cochran it must be said she proves an altogether satisfactory substitute in every particular, giving a good performance of the leading role and singing the numbers exceedingly well.

Margaret and Jack Daly contribute a modern dancing specialty that received deserved applause, and Francis Kite leads an excellently worked march number with highly pleasing effect.

The chorus work is all good, vocally and in the matter of original business, and the wardrobe and scenery, of which there is an unusually prodigal display, look as fresh and bright as though used this week for the first time. The production in detail and as a whole furnishes an auspicious bill for the closing week of the regular season at the Columbia, a season, by the way, that has not been conspicuous for the frequency of altogether praiseworthy offerings.

GEO. NASH IN "BARON."

George Nash is rehearsing a new play entitled "The Baron," by Martha Morton, which the Shuberts are going to give a road trial before bringing it into New York. It is a four-act play of modern life.

"BEHMAN SHOW" CAST.

The members of "The Behman Show" arrived in town from Omaha Tuesday of this week and rehearsals for the approaching all-summer run at the Columbia will be conducted day and night at Bryant Hall with a final dress rehearsal on the stage of the Columbia Sunday night.

The cast will include Lew Kelly, Lon Hascall, James Tenbrooke, Martelle, Vincent Mack, Nettie Nelson, Ameta Pynes, Harry Van, Jean Irwin and Jane Conley. The extra vaudeville features engaged for the run are Sallie Fields, who sings character songs, Ned Dandy, who will give an impersonation of Frank Tinney, and Gertrude Lynch, whose specialty is an imitation of Eva Tanguay. The Nat Nazzaro troupe of acrobats is the added feature for the first week.

Many new musical numbers with special wardrobe will be introduced and the burlesque on "Shenandoah" has been practically rewritten. There will be 24 chorus girls and eight men.

TRAVELLING TOGETHER.

Whenever it is possible the running of the two circuits next season will be so arranged as to provide for the movements of two shows going in the same direction from the same point. Under the new transportation tariff one baggage car is given free with every 40 people. Two burlesque shows will average 70 people, and 150 pounds of baggage is allowed on each ticket, thus making it possible to check 4,500 pounds on the 30 surplus fares.

In this way it is expected considerable money will be saved by all of the companies during the course of the season.

HEUCK INTERESTS OUT.

The Heuck interests have apparently withdrawn completely from all connection with Columbia burlesque. During the season now closing they were interested in "The Million Dollar Dolls" and "The Gay Widows," neither of which will be included among next season's shows.

It is reported their People's theatre, Cincinnati, Indianapolis and Columbia, will be devoted to stock burlesque next season.

A FRANCHISE LOOSE.

Joe Hurtig will not renew his lease of the Fred Irwin franchise under which "The Ginger Girls" show has been operating for the past three seasons. Up to the present time Mr. Irwin has not disposed of the franchise.

Pittsburgh Academy Reported Sold.

It is said the Academy of Music, Pittsburgh, closed unexpectedly Saturday night and that the house has been sold under the hammer to a trust company of that city.

It is reported also that the building will be reconstructed with store rooms occupying practically the entire front and the interior rearranged to admit of picture shows only. It is also reported employees of the theatre failed to receive salaries due them.

PLAYING COLORED MINSTRELS.

The Novelty, Brooklyn, which inaugurated a burlesque policy a few weeks ago, will have as its next attraction opening May 10, Colleender's Colored Minstrels. The house was playing independent burlesque, but there were not enough companies out.

The theatre is located in a section thickly settled by negroes.

SPECIAL MEETING CALLED.

In addition to the regular monthly meeting of the directors of the Columbia Amusement Co., a call has been issued for a special meeting for the express purpose of considering a proposition for the transfer of the Extended Circuit to another corporation. Much work has already been done upon the details of this plan and it is expected the matter may be quickly disposed of one way or another in formal conference.

What He Wants and What He'll Get.

Los Angeles, May 5.

Edward J. Feig, a vaudevillian, pleaded guilty to a charge of contributing to the delinquency of a young girl and asked for probation. He will probably get a short sentence.

LIFE MEMBERS.

J. Grant Gibson and Geo. R. Mullen have taken a life membership in the White Rats. The following are life members:

Armstrong, Wm.	Kettler, Joe.
Arnold, Gladys.	King, Chas. J.
Ball, Ernest R.	Kluiting, Ernest.
Bergman, Henry	LaMont, Bert.
Black, Ben.	Lancaster, John.
Branson, Jeff.	LaRue, Grace.
Brown, Alex.	Lee, Jules W.
Brown, Tom.	LeMaire, Geo.
Carroll, Earl.	Levy, Bert.
Castano, Edward.	Lewis, Tom.
Clark, Edward.	Lloyd, Alice.
Cohan, Will H.	Lohse, Ralph.
Coleman, Harry.	Lorella, Colle.
Conway, Jack.	Latey, Joe.
Cooke, Will J.	Lorette, Horace M.
Corbett, Jas. J.	Lynch, Dick.
Corelli, Eddie.	Macart, Wm. M.
Corson, Cora Young-blood.	Macce, Fred.
Coyne, Joseph.	MacK, Joe. P.
Curtis, Samuel J.	McCrea, Junie.
Dailey, Robert L.	McDonald, Chas. M.
Delmore, Geo. E.	McMahon, Tim.
DeTrickey, Coy.	McNaughton, Tom.
Diamond, Marc.	McNeill, Lillian.
Dick, William.	McPhee, Chas.
Dickey, Paul.	Melrose, Bert.
Dixon, Harland.	Monroe, Geo. W.
Dolan, Jas. F.	Montgomery, Dave.
Doyle, Patsy.	Morton, Sam.
Elidrid, Gordon M.	Murray, Elizabeth M.
Eiting, Julian.	Nawn, Tom.
Emmett, Cecil.	Niblo, Fred.
Emmett, Leon.	Nolan, Jack.
Evans, Frank.	Nolan, Billy.
Fagan, Noodles.	North, Frank.
Farrell, Chas. H.	Patti, Greg.
Fay, Frank.	Prince, Corse.
Fay, Gus.	Provost, N.
Fogarty, Frank.	Rabe, Harry.
Ford, A. A.	Reeves, Billie.
Foyer, Eddie.	Reid, Jack.
Gardner, Happy Jack.	Rogers, Will.
Garvie, Edward.	Rooney, Pat.
Gaylor, Bobby.	Rose, Eddie.
Grant, Alf.	Russell, Marie A.
Gray, Mary.	Russell, Thos. P.
Green, Bert.	Ryan, Thos. J.
Grimm, Gerald.	Sanford, Walter.
Griffith, J. P.	Sawyer, Joan.
Groves, Hal.	Simmon, Sam.
Hailey, William A.	Simmons, Dan.
Haseall, Los.	Smith, Tom.
Herbert, Chauncey D.	Stafford, Frank.
Herman, Dr. Carl.	Stone, Fred A.
Higgins, Root, J.	Van, Billy B.
Hughes, J. J.	Vaughan, Dorothy.
Hume, Dick.	Ward, Hap.
Iana, Roberta.	Waters, W. W.
Jas, Johnny.	Watson, Joe. K.
Jolson, Al.	Weber, Johnnie.
Kean, Frank.	Welch, Thos.
Kelly, Harry.	Willard, C. E.
Kelly, Lew.	Williams, Sam Ellinore.
Kelly, Walter C.	Keough, Ed.

From week to week in *VARIETY* will appear the full list of life members with new additions indicated. Who will be the next one to take out a life card?

VARIETY

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Vol. XXXVIII No. 10

H. B. Warner and Rita Stanwood married in Chicago Monday.

"The Ingénue" will be the title of a new play next season.

Marian Hutchins is studying for grand opera.

Bissett and Bestry failed to become professionally reconciled last week.

Fred Fisher is the father of a girl, born Sunday.

Henry Mortimer is to leave Louis Mann's starring vehicle, "The Bubble."

Luna Park, Coney Island, opens May 22.

Frederick Santley will play Youth in "Experience" when William Elliott withdraws from the cast (today).

Harry Lewis opened a stock burlesque company at the Novelty, Brooklyn, May 3.

Frank A. Keeney has taken an option upon a site for a new theatre at Grant and German avenues, Baltimore.

The illness of Charlie McClintock's wife called him away from his post with the Barnum & Bailey circus this week.

The Bronx opera house, having closed its season, will remain dark all summer to all reports.

Dan Dody is staging a new number for "Chin Chin." It is called by the same title. Seymour Brown wrote it.

Emma Dunn returns next week to vaudeville in "Our Baby" at the Palace. She leaves "Sinners" this Saturday.

Jimmy Pease, the juvenile comedian, has recovered from his recent injury and will continue in vaudeville.

Benn Lish has announced his engagement to Marie Stone. The wedding is scheduled for June.

Harry S. Goldman has secured a lease on Orange Lake Park at Newburg, N. Y., for the summer.

The Bradhurst Field Club will stage its amateur musical comedy and dance at Terrace Garden Saturday night.

The Frank A. Keeney houses booked through the Sheedy Agency are using as a feature turn an act billed as "Charlie Chaplin's Double." The houses are featuring the act.

Philip Kelly, senior business agent of the New York Theatrical Protective Union No. 1, is confined to his home by illness.

Chas. E. Mack (Swor and Mack) was presented with a girl April 30. The mother (Gracie Ellsworth) is doing nicely.

Clifford C. Fischer, the foreign agent, has located in the office occupied by Charles Bornhaupt in the Putnam Building.

Frank Vincent, of the Orpheum Circuit, has been confined to his home for the past ten days by ptomaine poisoning.

John Bunny, who died last week, left an estate of \$8,000. All of the property goes to his widow, Mrs. Clara Bunny.

"Il Trovatore" is announced as the opening bill at the Standard, May 10, of the Van den Berg-Conger opera company.

Palisades Park, on the Jersey shore, will open tomorrow (Saturday). The Park is under the direction of Nick and Jos. M. Schenck.

Fred Stone is nursing some swollen fingers as a result of the digits being hurt while the actor was doing some "broncho busting" stunts.

Sam E. Bleyer, for 15 years the late Max C. Anderson's private secretary, has severed his connections with the Anderson-Ziegler firm.

Bert Hier is back on Broadway with a severe case of blood poisoning. He had been out with one of Morosco's "Peg o' My Heart" companies.

Elsie Faye and Her Boys, booked to sail for Africa May 21, are having some trouble in securing a passport, as one of the boys is an Italian.

Mr. and Mrs. Bert Lester, professionally known as Lester and Dolly, were presented with a boy April 5. The parents are in St. Louis.

The Dyckman, at 207th street, is considered a stock possibility for the fall if the Wadsworth does not return to that policy. The company of stock players closing at the Wadsworth a short time ago will open May 10 at Miner's, Bronx.

A petition in bankruptcy has been filed by Florence Tempest who places her liabilities at \$5,878 with no assets.

The annual meeting and election of officers of the Actor's Fund will be held at the Hudson theatre May 11 at 2 P. M.

Carrie Reynolds was engaged this week for the Royster-Dudley Co., Woodside Park, Philadelphia. Charles Previn also goes to the Philly park for the summer.

May Robson closes her season in "Martha by the Day" at Atlantic City May 15, after a continuous run since Aug. 27. She will have a new vehicle next season.

Nick Norton leaves for his summer recreation spell at Mt. Clemens. Bill Delaney, of the U. B. O. Fam. Dep't. will look after Mr. Norton's bookings in his absence.

E. F. Albee, A. Paul Keith and J. J. Murdock left New York Tuesday evening for an inspection tour of the Keith theatres out of town. They are expected to return next Wednesday.

May Irwin, after two weeks on the road with her new piece, "13 Washington Square," has disbanded her company until early next fall, when she plans a big city opening.

The new Maryland theatre, Hagerstown, Md., starts a pop vaudeville policy May 10, five acts and feature films. Leon Kalmer was engaged as manager this week. The prices will be 10-15-25.

Two changes in the cast of "She's In Again" before it opens at the Gaiety: Julia Ralph will replace Ann Warrington and William Rossell will have the role originally played by Arthur Aylesworth.

The staff for the New Brighton theatre opening May 17 includes George Robinson, manager; David Berke, stage manager; Ben Roberts, musical director, and Charles F. Dowling, treasurer.

Al Wood, of Rockwell and Wood, has been confined for the past six weeks in the St. Paul Hospital, Vancouver, B. C., following an operation for appendicitis. He will not leave the institution for another two weeks because of his condition.

Mark Davis, who recently returned from the west, brought with him a trained dog. It was given a chance to show at the Wadsworth. When the dog was taken out between shows for an airing, it was run over and instantly killed.

A voluntary petition in bankruptcy has been filed by the Frank Robinson Amusement Co. in Chicago. Liabilities placed at \$127,151, and assets \$95,000. The company was heavily interested in a number of the attractions at Riverview Park last year and also has a few at the Panama-Pacific Exposition.

SPORTS.

VARIETY will publish challenges or results of any sporting events in connection with theatrical people or clubs.

The theatrical baseball clubs are gradually assembling for their summer season, practically every booking agency in the city coming through with an announcement or challenge, although on paper the Friars look to be the best in the field. Al Sanders is handling the business details of the Friars' team, with Chris Brown and Mike Donlin prominent on the batting list. The team will play games Saturdays and Sundays of the current season, their first being with the Sing Sing Prison team, scheduled for Sunday, May 16.

The Brooklyn (Federal) team has an outfielder in Phil Chouinard who graduated from vaudeville into the big leagues instead of coming to the stage from the diamond as is generally the case. Chouinard was one of the Garden City Trio for several seasons and usually returns to vaudeville during the winter season.

The United Booking Office team is open for games with recognized theatrical clubs and will start their summer season some time this month with one of the several other local agency nines.

The Sheedy Agency will play the VARIETY team this Friday afternoon (May 7) on an uptown diamond. This game will open the season for both nines, the VARIETY aggregation selecting Friday of each week for pastime. Games can be arranged either direct or by correspondence.

Add Hoyt's Minstrel baseball team is establishing records on the road, one of the recent victims being the Grand opera house nine of Terre Haute. The Minstrels would like to arrange games with any New York theatrical team, particularly with the United or Loew agencies.

The under-office force of the U. B. O. put on their summer suits this week. They are spick and span gray. If the boys rolled their trousers up, the outfit would be there for a baseball uniform. Maurice Goodman's office kid (Law Department) insisted upon a suit for himself, in order to wear long pants for the first time.

Ray Conlin, the ventriloquist (real name, Ralph O'Connor) was served with a summons and complaint last week in which his wife, Lillian O'Connor (formerly of Bankoff and Girlie), asks for a permanent separation, \$75 weekly alimony and \$1,000 counsel fees. Conlin is on the Loew time.

Two new one-act playlets will be presented at the Green Room Club benefit for the Building Fund in the Shubert, May 18 (afternoon). One will be "The Bomb," with Wilton Lackaye, and the other is "The Honeymooners," a comedy with Alice Brady the principal player.

WITH THE PRESS AGENTS

Col. George Frederic Hinton is back in town, having closed "A Pair of Sides" that he was managing for Harry Frazee.

The advance agents who are flocking back to town in droves are bringing a number of tales with them regarding the new "gyping" stunts that the one-night managers pulled this season. The principal kick the advance men have is that one-night stand managers will not go out and hustle for the bigger attractions because they are on the short end of the terms in contracts for that class of attractions. A manager will let a good attraction get the short end in a business way so as to favor a cheap show for which his house is getting a 40-40 or a 50-50 split. One agent in looking over the manager's office in Greenville, Miss., found several hundred standard envelopes bearing the name of one of the "Today" companies. Needing to say, he refused to go in on the calling list in that stand. The one sheet for the "corner cane" is another good gag that is pulled in the south. Macon, Ga., is one of the chief offenders in that respect. The agent in question doubled back on his trail here and found that his paper had been stowed away and not posted, although he was sharing. Chattanooga is another of the towns in the south that has been marked with the "gyp" sign and wants to be checked up closely. On the Coast managers have been experiencing difficulty with checks. One house manager in a town just across the bay from San Francisco makes it a habit to stand on a cash settlement and pay only in check after banking hours on the "getaway day," saying that one of the managers in the next town will cash it. The manager in the next town, which is a "one-nighter," is then tipped to keep away from the theatre until after banking hours and so the first house gets the use of the cash for an extra week, until the show hits Los Angeles and the manager deposits there. Managers all along the line are still trying to boost the free list and in some one-nighters they are trying for as high as fifty singles, relying on catching the unwary agent and putting it over on him.

H. H. Frazee will produce the three-act farce "A Full House," at the Longacre Monday night. The cast includes Herbert Correll, May Vokes, George Parsons, Elizabeth Nelson, Ralph Morgan, Mau de Turner Gordon, Clarendon Foster, Ida Darling, Claire Weldon, Charles Goodrich and Hugh Cameron.

McIntyre and Heath close their tour May 19. The comedians will make a comedy feature film this summer for John Cort, appearing in a photoplay version of "The Ham Tree." The next Cort feature will be Vernon Castle and wife in a multiple reelled feature, work starting within the next fortnight.

The first of the road outfits for the new feature, "Twilight Sleep," which several New York doctors put in the films, got under way Wednesday at Worcester, Mass., and will tour New England. The man ahead is S. I. De Kraft and the manager is H. A. Morrison.

George Henshaw is back at Palisades Amusement Park and is sending out the announcements for the opening of the season at the Jersey resort which takes place to-morrow.

Wells Hawks is press agenting the advent of the three-ring motion picture show which is to open in Madison Square Garden. In addition Wells is still writing special dramatic stuff for the New York American and a series of special Sunday stories for "The New York Press."

"Androcles and the Lion," closing at Wallack's, (with the house), will be put on tour next season under the direction of Granville Barker, Percy Burton and Lillah McCarthy.

When George Arliss returns from Europe next September to tour under George Tyler's direction he will be seen in Louis Joseph Parker's "The Aristocrat." His tour will open about Oct. 1.

Fred Mayer, who had out "45 Minutes from Broadway" this past season in conjunction with Charles Rigg, has entered the picture business.

James K. Hackett has rehearsals under way for his Craig Kennedy show, "The man in Request," which will be given a road trial about the middle of the month and then brought into New York. In the cast are Katherine LaSalle, Walter Thomas, Brandon Tynan, Norman Trevor and William Evillie.

O. S. Hathaway is in the Hahnemann Hospital recovering from an operation performed for gall stones.

"Ten Nights in a Bar Room" is to be revived for a tour of the middle west. The first man ahead is L. C. Bailey. C. H. Ehrman will be second man.

Karl N. Bernstein is press representative for the New Brighton (Beach) theatre, opening May 17.

Agents coming in are voting the laurel wreath for the best one-night stand manager in the west to Bill Steege, who has charge of the house in Great Falls, Mont.

Charles Frohman and Klaw & Erlanger have taken a lease on the Montauk, Brooklyn.

H. A. Hardy is now doing the press work for the Bramhall Players. She got a very good showing on the opening of "The Lost Correspondent."

Harry W. Hawley, of Bridgeport, has disposed of a new play called "The Defiance," Mary Asquith having successfully negotiated for its transfer to Adelaide Thurston.

PINCUS IN PRODUCING CO.

Al. Pincus, interested in several theatres in the Bronx and the owner of the Adlon Apartments on upper Seventh avenue, is one of the principal factors in the Times Producing Corporation. Ben Teal, the stage director, is another of those interested.

The company is to produce a "smart" musical comedy entitled "The Girl Who Smiles," which is by the same authors as "The Midnight Girl," "Adele" and "Alma." The piece is to be placed in rehearsal July 15 and after a brief road tour is to be brought into New York about Sept. 15. The engaging for the cast will be done by Mr. Teal.

NEW PLAY'S OLD IDEA.

Los Angeles, May 5.

"The Unchaste Woman," the latest work of Louis Anspracher (author of "Our Children"), was produced at the Morosco, Sunday. The theme is that of two souls, one a society vampire and the other a settlement worker, battling for one man. The idea receives different treatment in this instance.

The play deals rather severely with society habits and carries the inevitable moral, but the point is not as clearly worked out as it might be.

Christine Norman and Emily Stevens, in the principal roles, gave a flawless performance. The first act is too talky, but the story is well written and excellently acted.

COAST MAN "BUYS" SHOW.

San Francisco, May 5.

Fred A. Giesa has bought the A. H. Woods production of "Potash & Perlmutter" for three weeks, for \$20,000.

The show goes into Giesa's house, McDonough, Oakland, for a week, then to the interior towns for the other two weeks. The "P. & P." show was reported ready to disband after the local Columbia engagement.

Unlike other managers hereabouts who have lost faith in the Coast, Giesa believes good attractions in this section will get money. Besides managing the McDonough, he is the Coast representative for the Northwestern Theatrical Association.

"TWIN BEDS" OVER SUMMER.

Selwyn & Co. expect to kill two birds with one stone when they switch their "Twin Beds" show from the Fulton to the Harris theatre for a summer engagement. They control the show and have the Harris under yearly lease. The firm has called off the Pacific Coast trip of "Twin Beds" for the summer.

KOLB AND DILL AGAIN.

San Francisco, May 5.

Another period of internal trouble threatens the Kolb and Dill forces at the Alcazar, this time precipitated by their former stage director and author, Frank Stammers, at present in New York to complete arrangements with Rennold Wolf for the collaboration of a new musical show for the coast.

Stammers proposes to sue the comedians for money alleged to be owing him, and unless the matter is adjusted he will restrain Kolb and Dill from their scheduled revival of "Peck O' Pickles" and probably close his "This Way Out," their present vehicle.

A report claims that Kolb and Dill have reopened their former personal differences over questions concerning the management of the company.

Frank Stammers arrived in New York this week. His first move in the eastern metropolis was to transfer the control of his output to George Mooser, for the future.

Many of the Kolb and Dill people are reported as dissatisfied with their treatment out here. Several were brought to the Coast from the east. Alice Hills and Tom Rolfe are said to be on their way back to New York, while Eva Fallon is reported much discontented.

COAST STILL BAD.

Reports from traveling attractions out on the Pacific Coast are still indicative of bad business. "Seven Keys to Baldpate" is reported to have gotten only \$2,300 gross on the week in that instance.

PLAYERS SWITCHED.

Three of the principal players in the New York company of "The White Feather" were switched to Chicago to open there with the road company. They were Leslie Faber, Jessie Glendenning and Arthur Elliott. The road company of this war drama has been doing such tremendous business on the road that it was decided to take the piece into Chicago for a run, providing the cast could be strengthened.

As a result, Albert Browne, Alice Lindahl and E. R. Colton are appearing in the New York cast.

Cynthia Brooke was forced to retire from the company because of illness and has been replaced by Vera Rial.

"HELP WANTED" FITS IN.

Chicago, May 5.

"Help Wanted," according to the management of the La Salle, is a dandy title for the production. The play was put on for just this week at the theatre and, according to the box office statement, the management will need a lot of help to pay expenses on the week.

CAROLINAS BAD AGAIN.

Charleston, S. C., May 5.

A wave of religion has struck North and South Carolina and the theatres are badly affected. Alexander, the Billy Sunday of the South, has been going through the two states, corralling the dough.

OFFERED CHAPLIN \$1,800.

It looked for a few minutes last week as though Charles Chaplin would be the big feature of Zeigfeld's coming "Follies." The picture comedian was offered \$1,800 a week by the revue producer. He was willing, but the Essanay film folk would not sanction his appearance in the musical show.

Zeigfeld went to Chicago last week to have a talk with the picture people, but even the producer's most plausible arguments were without avail. He returned to New York on Tuesday and stated Chaplin has a contract with the Essanay for another year after June 1 next, and the picture concern holds an option on his services for a year after that.

In addition to those already announced for the new "Follies" Ziegfeld has signed Louise Meyers, George White, Mae Murray, Carl Randall and Lucille Cavanaugh. The present "Follies" company will get into New York on a special train on Sunday for a special rehearsal for the "Follies Ball" which takes place on the roof next Monday night.

HERNDON SHOW AT KNICK.

There is a very strong possibility that the R. C. Herndon production, "The Lady in Red," will come into the Knickerbocker for a summer run following the Philadelphia engagement of the company. The show opened there at the Forrest this week and got over strongly.

The production opened at Atlantic City, was then routed to Toronto, and back to Philadelphia.

ANDERSON IS SUED.

San Francisco, May 5.

Suit has been started in the Superior Court by Percival Knight, against Gilbert M. Anderson (Broncho Billy), for \$1,409, alleged by Knight to be due him under a contract made to appear in Anderson's musical company.

The contract was for 10 weeks at \$250 weekly. Knight played but four weeks, opening at Los Angeles and later, with other members of the Anderson company that closed there, coming to San Francisco, for another brief engagement.

ANOTHER "HANKY PANKY."

"Hanky Panky of 1916" may be a new "Hanky Panky" production Edward L. Bloom is thinking of taking out next season. He has communicated with Ray Goetz and Billy Jerome regarding turning out a score and book.

Mr. Bloom piloted the "Hanky Panky" company over the map for the season ending, winding it up a few weeks ago.

THEATRE COLLAPSES.

Atchison, Kan., May 5.

The entire front and part of the roof of the new Orpheum theatre collapsed last Thursday night. It was completed last fall and considered one of the finest in the state. None was injured. The house seated about 2,000.

If you don't advertise in *VARIETY*, don't advertise.

NEW RAILWAY RATES EFFECTIVE AND MANAGERS HOLLER MURDER

Increase Started May 1 With Many Shows Closing Their Season the Day Before to Avoid Paying Additional Transportation Charges—Protest to Interstate Commerce Turned Down—Hits Road Companies Hard Blow.

The proposed increase in railroad rates on the trunk lines east of Chicago went into effect May 1. The roadsters not closing prior to that date are making a futile kick against the tilt, but are paying it.

Many companies fearing the ruling of the Interstate Commerce Commission that the increase was within reason, disbanded the last week in April.

Ed. MacDowell, who managed one of the Al. H. Woods' "Potash & Perlmutter" companies, was probably the first show manager to be assessed the new rate. He left Terre Haute at 1.40 a. m., May 1, and had to pay the new prices to Fort Wayne, the last stop of the company. The increase went into effect at midnight, April 30.

From now on until next fall the producing managers, show owners, managers and agents will bend every effort toward having the railroads rescind the increase. The hardest hit will be the one-night stands as the "additional baggage car" cost will eat up much of the profits, if any accrue, in the wooly sections.

Several companies now coming in are purchasing individual tickets, checking the allowance of 150 pounds of baggage with them, and shipping the remainder of the show's effects by freight.

The smaller companies, said a railroad man, would not experience the trouble next season of a larger troupe, if no modification of the new rate law is made by that time. A company of not less than 10 people will get the 2½ cent mileage rate, and be charged 20 cents a mile if an extra baggage car is required, beyond the customary ticket-baggage poundage. Forty tickets gives a show a baggage car, whereas 25 tickets formerly did, with a 15-cent excess car rate. In companies carrying over 40 people, but under 80, the baggage transportation will be heavy, where two cars are needed. Also the large musical or spectacular productions that need three, four or more baggage cars will be obliged to pay excess on extra cars through an insufficient number of people.

Some of the passenger agents are said to be calculating that next season it may be possible for two or more companies to make jumps together to save the baggage charge or bring the number of party people to the necessary number.

FARCE MINUS LAUGHS.

Atlantic City, May 5.

The Paul Dickey-Chas. Goddard farce, "The Last Laugh," presented by the Shuberts at the Apollo last Friday, did not come up to expectations. In fact, the laugh was on the audience.

The authors attempted to put an odd "O. Henry" twist to almost every situation in the piece, but instead of awakening the interest or holding the audience those ceaseless twists and the speed of movement without real action proved the farce's undoing, and the utter lack of probability about finished it.

There are some humorous moments, but the farce is accomplished by stage devices as old as the theatre itself.

Besides Edward Abeles, who occupied the position of star, Inez Plummer, Everett Butterfield, Stephen Malley, Albert Gran, Marion Murray, Neil Burton, George Abbot, Gertrude Clemmons, Frederick Wallace, Bert Meins and Bernard Riggs were in the cast.

COLLEGE STOCK.

Salt Lake, May 5.

The University of Utah is to take over one of the theaters here next season and run a stock company for the benefit of the pupils who are taking the elocutionary course. Maud May Babcock will have charge of the company.

Regular plays will be produced and the public will be asked to patronize the company as though it were a regular theatrical enterprise.

SELWYN'S NEW ONE.

"Under Fire," a new piece by Roi Cooper Megrue has been placed in rehearsal by Selwyn & Co. The opening performance will be given in Atlantic City, May 24. In the cast will be William Courtney, Violet Hemming, Arthur Shaw and Felix Kremer.

In "Under Cover" the Courtney and Hemming roles will be filled by Rockcliffe Fellows and Rita Stanwood.

"PARADISE" FOR BOSTON.

Within three weeks "Day of Paradise," which the Shuberts have in rehearsal, will be ready for its premiere. As far as known now it will open in Philadelphia and be taken into Boston for an indefinite engagement.

Alice Dovey, first engaged, is not to be with the new show. The principals now are Cecil Lean, Cleo Mayfield, Robert Pitkin and Shep Camp.

"P. & P." for Australia.

Sanger & Jordan acting as representatives of J. C. Williamson have engaged a company through the Matt Gran office for the production of "Potash & Perlmutter" in Australia. The company will leave about May 19. Among those engaged are Sam Leibert, Paul Burns and Margaret Vinton.

If you don't advertise in VARIETY, don't advertise.

SHOWS IN 'FRISCO.

San Francisco, May 5.

Anderson's Gaiety, renamed the Hippodrome by the Western States Vaudeville Association, now in control with pop vaudeville, opened this week and has turned them away since. The event looks like a success.

Although the Hippodrome is located directly opposite the Orpheum and in close opposition to a number of other downtown theatres, the various managers claim the new venture, despite its successful start, has not affected them in any way.

The Cort is doing reasonably good business with a film as the attraction, and Chauncey Olcott enjoyed a fair opening at the Columbia. Kolb and Dill continue to satisfactory returns at the Alcazar, and the Sells-Floto Circus seems to be drawing its share of local patronage.

The sudden return of normal theatrical conditions is figured out as a result of the rainy weather or a sign that interest in the Exposition is beginning to break under the strain.

SHOWS IN CHICAGO.

Chicago, May 5.

The Auditorium, with the cut rate ticket, has turned an almost financial failure into a paying proposition. William A. Brady's "Life" is at the big theatre. A few weeks ago the half price ticket was introduced and the receipts made a jump of about \$500 weekly.

The cold spell starting last week helped theatrically. "The Songbird," with Jane Cowl, at the Grand has been doing good business since then. At the Olympic "Along Came Ruth" at a dollar is also doing slightly better than it did at the start.

Ethel Barrymore opened successfully at the Blackstone Monday in "The Shadow." The success seems to be mostly personal, the play itself not calling for much praise.

"The White Feather" began its Chicago run Tuesday night at the Princess and scored a popular success with indications favoring a profitable engagement.

TRYING OUT A PLAY.

Madeleine Traverse has a play which she is producing herself. As yet, the title is being kept secret. The opening date is at the Lyric, Bridgeport, next week. Fred Eric, Gladys Fairbanks and Grace Goodall are in the cast.

\$1,000 FOR "BALDPATE."

Kansas City, Mo., May 5.

The Auditorium Stock established a record mark for this vicinity in stock royalty when they paid the owners of "Seven Keys to Baldpate" \$1,000 for the privilege of presenting the piece for one week.

COLLEGE BOY IN STOCK.

Syracuse, N. Y., May 5.

Ralph Murphy, of Syracuse, prominent in Syracuse University dramatic circles, has joined the Empire stock here.

ANOTHER STOCK RECORD.

Buffalo, May 5.

Jessie Bonstelle and her associate players celebrated their 1,000th performance in stock at the Star theatre this week. A diamond pendant was presented the principal with a list of 400 donors on an engraved scroll.

Miss Bonstelle announces a subscription list of 6,000 for a New York season, but will not return to the West End theatre in Harlem where she had a short spring run.

TENT SHOWS.

Mort Steele has everything set for an "Uncle Tom Cabin" show to tour the road this summer under canvas and traveling by wagon. He will start some time this month.

Colonel J. C. O'Brien will get his third one-car show going shortly.

An overland tent outfit will be put out by Captain Jack Hopkins, and it may be that he will have out a second by June.

AUTHOR ACTING.

James Montgomery, the author, will start acting in another week or so when he will appear at the Palace, New York, in a sketch written by himself. It will be presented by Arthur Hopkins.

Mr. Montgomery's last success of note on the legit stage was "Ready Money."

LOU-TELEGEN SUMMONED.

Because of the complaints of citizens, the Society for the Prevention of Vice after an investigation of the performance of "Taking Chances" have had Magistrate Murphy issue a summons for Lou-Telegen, the star of the play. He appeared in court Wednesday and was ordered to "clean up" the bedroom scene of the play.

CHANGING CAST FOR N. Y.

Three of the roles in David Belasco's production of "The Love Thought" will be recast before the piece is brought to New York. Harde Kirkland has been replaced by John Cope; David Powell has been engaged for the role originally played by Ramsey Wallace, and Katherine Proctor will be replaced by Gladys Cooper.

PORTLAND CHANGES.

Florence St. Leonard joined the Keith Stock at Portland, Me., to fill the vacancy made by the resignation of Marie Petter. Mark Kent returns to direct the shows there, replacing Louis Albion.

FRANK VINCENT VERY ILL.

Ptomaine poisoning aggravated by a complication of ills has made the condition of Frank Vincent quite serious, it was said in the Orpheum Circuit, of which Mr. Vincent is the general booking director. He has been confined to his home for the past ten days.

Clark and Verdi in Revue.

Cohan & Harris have engaged Clark & Verdi, the Italian impersonators in vaudeville, for the firm's new revue, to be produced in the fall with Raymond Hitchcock starred.

NEW ACTS THIS WEEK

NEW ACTS NEXT WEEK

Initial Presentation, First Appearance
or Reappearance in or Around
New York

Leon Rothier, Palace.
Zertho's Dogs, Palace.
Hallen and Fuller (New Acts),
Orpheum.
John O'Malley, Prospect.

Chain and Templeton.
"By Request" (Songs and Talk).
15 Mins.; One.
Bushwick.

Chain and Templeton in their present turn are trying to get away from the usual stereotyped male two-act. The boys are employing a number of bits, which, when properly worked out, should be capable of keeping them continuously on the big time. For an opening each introduces his partner. "All for the Love of a Girl," the only published number, is the first song. A comic, "Oh, Can't You Come Home, Nell?" has little real class or catchiness. "Jennie Dear," another of this sort, is good for laughs, owing to the use of slides, with the chorus in foreign languages. This idea can be worked up until it is sure fire. There are times now when it drags. The Bushwick audience, a cosmopolitan assemblage, laughed heartily at it. Templeton is a nimble dancer and more could be done by him to good advantage. A medley taking in old and new songs is used to close. The act opened intermission and was further hindered by being the fourth male turn on a seven-act bill.

"The Last Laugh."
"Crook" Sketch.
15 Mins.; Full Stage.

City.

"The Last Laugh" is a "crook" sketch that will suffice for the small time at this late date, and appears to have been built for those circuits, since the playing is of a similar calibre. The scene is a restaurant, to which comes an unescorted young woman. Informed by a waiter women are only allowed when male accompanied, the girl replies she is expecting a cousin. Next a man enters, maneuvers to sit with the girl and orders a meal. The waiter relieves both of their pocketbooks, and the man secures a ring from the girl, unknown to her. Each then admits to being a crook, restoring the stolen property. They order a drink, the man placing poison in the glasses of the other two, but the girl changes them about, and the men fall from the table after drinking. The young woman then phones police headquarters she has caught two crooks. The City audience Tuesday evening appeared surprised at the ending.

Brown and McCormick.

Dancing.

10 Mins.; One.

125th Street.

These boys have a capital small time turn. They do some of the neatest stepping seen about, and also indulge in a few tumbles that are done with as much ease and grace as the dancing. The act is mostly confined to soft shoe dancing.

Ida Fuller's Classic Revue (15).

Spectacular Dances.

18 Mins.; Full Stage (Exterior).

Palace.

Bare-legged young women in "classical" dances, arranged and staged by Ida Fuller, in the Ida Fuller way, which mean prettiness of action, happily blended lighting effects, and an "atmosphere" over the ensembles that becomes the greatest attraction about the turn. It's the same, only less so artistically and more so numerically, that Miss Fuller produced for William Morris on the New York Roof, where it ran some time—and drew business. The business end of an Ida Fuller act is more than a detail—it's vital; and thus is explained the bare-leggedness, without belittling Miss Fuller's highly important part in the proceedings. The girls are but puppets; they dress and dance as they are coached. The resultant picture, also picturesqueness, go to Miss Fuller's credit. The dances programmed are "Love's Awakening," "The Dancer's Sacrifice" and "Pastimes of Youth," not meaning, of course, that one of the pastimes of youth in these days is looking for bare-legged girls—but that doesn't hurt the cash reserve in the theatre's treasury. Anyhow or anyway, Miss Fuller has staged a pretty number for vaudeville. It has music arranged by Daniel Dore. If Miss Fuller is sensible, she will allow Mr. Dore to write some special music for the turn. He does that very well. It might be contrived to speed up a slight dragginess toward the close, immediately preceding the "Pastimes of Youth," although the "stalling" there is required for a change of costumes. This week the act is given the hard position of closing the big, well-balanced and exceptional playing program at the Palace. Miss Fuller's act held up the spot, an unquestioned mark of merit, and that it held the audience goes without saying, for once they caught a flash of those bare-legged ladies—well, no matter whether the wife wanted to beat it immediately, the husband was ready for a battle rather than to miss it. But artistic undraped underpinnings are worth looking at, anywhere, and Ida Fuller has done it—those legs look as well as they kick, besides which they should be able to draw. One nicely formed undraped leg is worth two fully-fledged poor war sketches on any bill any day.

Sime.

"Honeyless Honeymoon."

Comedy Sketch.

14 Mins.; Full Stage.

Jefferson.

Though the sign at the side of the stage does not mention the names of the players in "The Honeyless Honeymoon," another of the "suffragette" sketches, the act seemed to please. Monday night the woman playing the wife missed a number of her lines. The husband role was well taken care of. The juvenile part is played nicely by rather neat appearing chap. The big climax is when the brother tells the husband to assert himself and become boss of his house, which he finally does. The sketch cannot hope for anything better than pop time until it is bolstered up.

Blanche Walsh and Co. (7).

"The Spoils of War" (Drama).

Palace.

Next to becoming the calamity of Europe, it looks as though the war will try its best to wreck American vaudeville, if the managers continue permitting authors to write salacious sketches for the variety stages. This is supposed to be a neutral country, so the sketch writers are producing "acts" that can fit any clime, in war time, and selecting "women" instead of war for the main theme, using the war as a cloak to cover up what may be plainly called "dirt." This playlet Blanche Walsh accepted for vaudeville deals with the question of the liberty and limits soldiers of a victorious army may have with the women of the enemy. The wife of the commanding general appears on the scene. With mechanically built dialog, she pleads for the women of the fallen; but, according to the talk, she arrived too late, but not too late to learn her own daughter, by mistake, was thrust into a room full of drunken officers, who must have been fast workers. The wife, in her rage and despair, shot everybody in sight as the curtain came down. Some of those shot were very bad actors. Miss Walsh was the shooter. Her leading man and about the only regular player of the company is Hallett Thompson, as the general. Miss Walsh's individual performance will bring her little. The sketch, by Hilliard Booth, is over-talky; it teaches nothing, brings up another gruesome point among the many this war has provided, mayhap recalls thoughts that mean, a shudder, and is plainly built for the box office. In this especial instance it is poorly built and poorly played. The American vaudeville managers who wish to cater to the nicest people, along with their children, cannot afford to foster impurities of this nature in their otherwise cleanly programs. Sime.

Gallagher and Martin.

Singing, Talking and Dancing.

12 Mins.; One.

125th Street.

Gallagher and Martin are the usual two-act. The couple could rearrange some of the material, which would bring them better results. The boy is a "nut" comedian who could insert something new in his talk, for what he has at present has been heard around for some time. He uses it to good results. The girl, besides being young and good looking, has an elaborate wardrobe which she knows how to wear. Her imitation of Laurette Taylor in "Peg o' My Heart" might have a better finish. More dancing should be done, with the boy loosening his legs up a bit, for the way he is going through it at present makes him look awkward. The couple have the right idea for entertainment and after working together for a while should make a good small time team.

Mr. and Mrs. B. A. Myers and Maude Raymond, en route via auto from New York to San Francisco, left Monday at 11 a. m., reaching Schenectady, N. Y. (165 miles) at 6.30 the same evening.

"Seven Hours in New York."

Tabloid.

1 Hr., 40 Min. (Two Acts).

Union Square.

Long on comedy and light on equipment and general ability, this aggregation, coming to the Union Square after a season of one-nighters, looks like a possible contender for a position on the eastern tabloid line, but in certain spots should undergo some immediate strengthening to bring it up to within sufficient reach of perfection to warrant its entry as a booking possibility. The redeeming feature of the production lies solely in the book, which carries an excellent theme with a good series of complications. The male principal list, including Jacques Pierce, Joseph Mack and Wm. Herbert, did wonderfully well, but in the female contingent of principals there were none who exhibited sufficient ability to earn distinction, one noticeable fault being the absence of a good singing voice. The chorus of ten measured up to expectations in appearance, but the ensemble harmony was decidedly off, and the producers have not overreached the limit in generosity in equipping the show. Nor was there anything evident in the staging that could be construed as novel. The story is built along farcical lines and carries sufficient color to warrant a much better equipment. The comedy is up to the standard, and the laughs were rather continual, interrupted by the usual numbers. Mack in an eccentric dance scored an individual mark, and Herbert and Frances Folsom occasionally earned encores, the latter as a maid running somewhat ahead of her division in every particular. A comedy number, called "Chef Song," led by Mack, took the honors of the musical division, made up of several other apparently new or restrictively numbers. "Kentucky Lady," a ballad, scored very well, in the second section, also a baseball number, staged with a descriptive background. Grace Macurda and Maggie Norworth were prominent at times, but permanently eclipsed by the men who carried the comedy section through. In order to maintain the pace established by the preceding production at the Square, "Seven Hours in New York" will have to build up in order to record a run that will exceed the length carried in the title.

Wynn.

Jewell and Jordan.

Whistlers.

11 Mins.; One.

Loew's Orpheum.

Jewell and Jordan opened the show Tuesday night and got over in great shape with the audience. The act is not worth a better spot than "No. 2" on small time bills. They open with a doubling whistling number, after which one of the boys whistles an operatic selection. This is followed by bird imitations by the other member. A ballad is used for their next double, after which they do a rag to close. One of the boys makes so much fuss over his work he is the first in line for the title of "The Whistling Creature."

Fred.

SHOW REVIEWS

13

Lillian Watson.

Singing Comedienne.

13 Mins.; One.

Loew's Orpheum.

When you "spik" of Lillian Watson, you are "spiking" of one of the fanciest singers of Hebrew songs, for when it comes to putting over a Yiddish number, this little singing comedienne has something on any of the singles. With this girl it is a matter of dialect, and it is quite evident she is wise enough to realize that this type of song is her forte, for she has two in her present repertoire. Four songs are used without a change of costume, but Miss Watson is clever enough to get over without the aid of an extensive wardrobe. All she needs is songs and a stage to sing them from and an audience to sing to and the answer is applause. After doing her four numbers at the Orpheum Tuesday night, she could have sung two additional songs, but she left the Yorkville while they were not only asking but clamoring for more. Her opening number is "Show a Little Love for Me," which she puts over in a quiet manner. This is followed by a good comedy song about "Charlie Chaplin's Feet." It is as much the manner in which Miss Watson sings the number as the song itself that gets it over. But it did go over, and with a bang, too. Her third number is "At That Yiddish Society Ball," which got a lot of laughs for her. The closing number is "To Hom You Spik," and Miss Watson makes a striking bit of character work of singing it. She is the personification of the character embodied in the lyrics, and the manner in which she puts it over lands her high in the batting average of character singing comedienne. It is only a question of time before Miss Watson will be heard of in the bigger houses. *Fred.*

Valmont and Reynen.

Songs.

10 Mins.; Three (Exterior; Farmland Drop).

Harlem O. H.

Man and woman, apparently of French nativity, judging from names, appearance and songs. This couple have worked up their song routine in a novel manner, and one that is sure to meet the hearty approbation of those long accustomed to seeing the foreign warblers stroll on as street entertainers or gypsies. Valmont and Reynen use a farm theme, being dressed as field hands at haying time. Cards are used to denote the passing of time, the couple changing positions to suit and sing meanwhile to orchestra accompaniment. Each number was rendered in the French tongue. In the cosmopolitan neighborhoods this team is bound to score an unqualified hit. In others there is a question of doubt. *Mark.*

A song, named "Charlie Chaplin Feet," closing Helen Shipman's act, did the most for the young woman, who added a quite clever Chaplin impersonation to it. But Miss Shipman noticeably overworks the imitation idea.

PALACE.

The very "big" show at the Palace this week broke just right. It's one of those things that might happen every six months or once in eight years. The show will run through the week as it started Monday matinee.

It looked as though Irving Berlin's song, "My Bird of Paradise," was the feature of the program. The audience only heard it four times. Helen Rook sang it first, then the Sextet in the Bessie Clayton act played it to be followed by Fritzi Scheff, who sang it, and the house orchestra had it programmed for an exit march. It might be guessed from that "My Bird of Paradise" is popular.

Mr. Berlin was very popular himself. Monday afternoon around the Palace, and incidentally taught Miss Scheff something about handling a lyric, that should be of immense value to her. Fritzi appeared to have gained in experience by the night show, when she tried to let the audience know what she was singing about in Irving's latest ballad, "When I Leave the World Behind," that looks like hit rage before it has been published. Miss Scheff sang the song, announcing Berlin as the author. The number has a pretty sentimental idea, but Fritzi, with her comic opera range, completely lost any semblance of enunciation in her high tones. She remarked Mr. Berlin was in the house and would be obliged on the chorus. Irving sang two choruses from the center aisle.

Enunciation for vaudeville was again illustrated with Helen Rook, who recently left the Winter Garden show to become a single in vaudeville. The girl has personality, gets her numbers over, has good songs to help her, but is somewhat over-confident. She easily took care of the "No. 4" position. Among her numbers were "Watch Your Step" (new Berlin song), and "Paradise," during the last verse of which she gave an imitation of Al Jolson that clinched her success. Up to that time Miss Rook had done fairly well, getting a couple of good laughs with the comic "Step" song and nicely delivering "Bulletins" while "Kentucky Home" seems to be making a hit of itself without any material assistance from any one.

The laughing and applause hit of the bill was Chick Sale, next to closing, with his "Country School Entertainment," that is entertainment. Sale does many types of the rural, all recognizable and enjoyable. For a tall fellow, he gets his impressions over very strongly. A matter of note are some remarkable quick changes, though but of the strip variety. Sale is a turn altogether new in material to the east and he will have no difficulty or should have none in repeating his Palace success at any house. The turn finishes badly by the gawk dance done by him. It's too restricted in previous matter to use that. An abrupt exit in the first clothes worn would do. Sale has an act that doesn't need a finish.

Another "name" on the program was Blanche Walsh with a war sketch (New Acts). It was tucked away "No. 3" and soon forgotten but the sketch is a bad boy while in sight. Claude Golden had to go on "No. 2," although it wasn't so very hard and he has no complaint. They liked him. A Charlie Chaplin in Essanay, "By the Sea," opened. It Chaplin went back to first principles, slap stick and falls from the original Karno stuff. It didn't look well. Chaplin at one time appeared to be making his own comedy, by pantomime mostly, using the rough stuff incidentally, but it seems as though the Essanay are working him too much and too hard. In matter like "By the Sea" Chaplin appears to be his own scenario writer, director and company. There's not much fun in it for anybody below the gallery in the Palace. The Gaudsmids with their comedy and well-trained dogs nicely opened the bill. Doyle and Dixon appeared after intermission, followed by Miss Scheff, who is upholding her reputation as a chic dresser, but did nothing much beyond wearing clothes (without changing), although she had about the prettiest parlor set (new) that has ever been seen on a vaudeville stage. Elmer Rogers, manager of the Palace, is said to have arranged it.

Miss Scheff opened with a light number, using the orchestra only, had a medley of pop songs, with "Kiss Me" to follow, then the Berlin number, which greatly helped her. The Bessie Clayton dancing act that depends so much on the rag musicians in it closed the first half. What work Miss Clayton does, she does well, of course, but it's now 80 per cent. the musical sextet after all. Another dancing act, Ida Fuller's Revue (New Acts) closed the performance before a capacity house Monday night, something that has not happened at the Palace for a long while on that evening. It may have been Hammerstein's closing on the weather, but likely it was just the show. It looked big on paper, played big on the stage and is about the best straight vaudeville program of this season. *Sim.*

AMERICAN ROOF.

Business took a decided jump over last week, the Monday night gathering running close to the average. A good small time program was on hand with Lala Selbini toplined. Miss Selbini is supported by two assistants, one a pretty Miss and the other a colored chappie who strikes for comedy. A good repertoire of stunts in which the versatility of the principal is exploited, combined with the general attractiveness of Miss Selbini makes her especially a splendid addition to any program and a strong contender for big time possibilities. A display of archery stood out in her routine and gathered the most responsive applause. The panting bit might be eliminated and the encore could be better shown on the

full stage. In skin tights, Miss Selbini will hold any pop audience, for she has been graced with more than the average portion of beauty and figure. She closed a decided hit.

After the Harringtons had exhibited a mild routine on the revolving ladders, Solly Levy (the ex-Hammerstein ticket taker) entertained in "cox" with a series of popular songs, closing with "Jane" in which he was assisted by a young woman in a stage box. Solly was recognized upon his initial entrance (wearing his uniform) and accorded a generous reception second only to the one handed him upon his finale.

Knowles and White have a nifty little turn in "cox" with a few good numbers and particularly good talk. The appearance of the duo calls for especial comment. They made good with apparent ease. Closing the first section was Carman's Minstrels carrying a set of principals besides the interlocutor, Norine Carman. The turn also carries a special set and makes a good dash for the better grade of "pop" houses. It held up the spot without any trouble and eventually corralled one of the evening's hits. An eccentric dance by the end men together with an audience number utilized for a closer brought the best individual returns.

Nip and Tuck opened the second part with a comedy acrobatic turn in "one." The routine includes some good fast work, little stallions and a dash of appropriate comedy. They gave the second section a flying start after which "The Tamer," one of the few good comedy sketches on the small time, continued the good work.

Pealins and Goldis held the next to closing position and were liberally applauded. The straight man is somewhat above the average, carrying a clear enunciation in addition to a fairly good singing voice while the pair hold sufficient of the required personality to team nicely. The Seaburns, modern dancers, closed.

Wynn.

FIFTH AVENUE.

The Fifth Avenue is the only house on Broadway below 38th street that still has its lights burning. Within the past week Wallack's and the Herald Square have been given over to the wrecker and Weber's and Daly's are dark. It is only a question of a short time before these theatrical landmarks will also disappear.

Today the Fifth Avenue has practically no opposition whatever of any sort in the lower section, excepting Loew's Greely Square on 6th avenue. But in spite of the fact that things theatrical are passing from the neighborhood there was a good-sized audience present there Monday night.

Seven acts of vaudeville and pictures were the attraction with Jos. Hart's "Telephone Tangle" headlining. The Hart act was easily the laughing hit of the bill, but the applause honors went to the Primrose Four. The bill in its entirety, however, smacked more of the big time flavor than it did of pop vaudeville.

The Six Musical Spillers opened the show, getting very little with their early work but going over in great shape on the xylophones. The "ragging" of an operatic selection at the close got the applause honors of the act. Harry and Augusta Turpin with their singing and talking skit held the second spot and did fairly well. The drop that the team is using would stand touching up with a little paint and tend to improve the general appearance of the act. The closing numbers do not get over as well as they might, the man's solo getting hardly any return.

Lillian Goldsmith has secured a new partner in Lou Archer, something of an asset to the act, as he is a classy appearing little fellow who can step and sing. The act had a few rough edges Monday night but with a little work it should shape up nicely. The opening in "one" has some new numbers that get over very well. The rag in use to close the portion of the act in "one" is not quite as strong as it might be and does not pull enough applause to always guarantee the bows necessary to get into the "Sirens" dance, finishing the act. This latter went over very strong. The wave and storm effects Miss Goldsmith uses bring the act under the production classification although there are only two people in it. A Charlie Chaplin came next and then Frank Crumit, who had, as the hit of his act, "Shooting the Bull Around the Bulletin Board." This followed with a parody encore number closing strong. "The Telephone Tangle" next was the laugh hit.

The Primrose Four sang "Wait Till My Ship Comes In" and followed with "Jane," "Dancing Neath the Irish Moon," "Sweet Melody" (which though old was an applause hit) and closed with "Night Time Down in Dixieland." They went over so big that they were forced to sing "Bobbin' Up and Down" as an encore. Closing the show Zeno, Jordan and Zeno held the audience in.

Mark.

125TH STREET.

A change in the weather brought the Harlemites out in full force Monday night and the 125th Street took in its share of attendance. The house was well seated and quite a few were satisfied with standing room on the lower floor and balcony. Although the show was not the best seen at this house it gave a good night's entertainment with plenty of "out" comedy sprinkled through it. Six acts, 3 single reel Pathé pictures and the Amherst feature "Hypocrites" comprised the bill.

Joe Burton and Co. opened things with a sketch that hardly fits the former burlesque comedian's style. Although it will keep him busy on the small time, he would be doing himself more justice by remodelling it or getting something new to fit the character. An opening spot for a sketch covering about 20 minutes is some bad spot but at that the act passed. Eddie Borden, the first of the "out" comedians, started them laughing with his funny talk and kept them in that humor throughout. He continually asked for applause which seems to be a part of his talk, but should be dropped.

A new installation of slides including some of the latest song hits were placed on the screen and the audience was asked to hold their own contest. If this new policy is to be continued it would be advisable to engage a singer to get the audience started, for it was not until after a few slides passed that they took to it. Brown and McCormick kept things lively with their dancing after which Eva Fay started bravely. Miss Fay seemed to be in good humor for most of her questions were regarding marriage and a few hits here and there kept them laughing. Miss Fay passed off with one of the hits of the show. Gallagher and Martin (New Acts) found the audience a little cold early but they soon warmed up and walked off with a fair sized hit. Jolly Johnson Jones closed and lost a few through his poor opening on the wire, but soon had them appreciating his good work on the wire.

Tuesday night Loew's Orpheum on 38th street was packed to the doors. Some sort of a special coupon out for admission but those that came along about eight o'clock were all cash customers and visited the box office before coming through the door. A little after eight a double line of standees at the back of the house. The late comers kept the house full until the close of the show.

Seven acts and four pictures made the bill which ran from a few minutes after eight until after eleven. The first installment of a new serial was shown in the centre of the bill. The other pictures were a Keystone (to open the show) followed by a Biograph and a Weekly to close.

The vaudeville section was opened by Jewell

and Jordan (New Acts) in a whistling specialty. The boys got over nicely. They were followed by Lillian Watson (New Acts) in songs. She was one of the real hits of the bill. Precisely the serial Mykoff and Vanity did three dances. The team are closing with a cake-walk number that got over finely with the small time audiences. The music for it might have been selected with greater care and would have added materially to the dance had they had a medley of the old "coons" songs.

The Tierney Four followed the picture and were a hit with this audience. They could do much better if procuring new numbers for toward the finish. Ryan and Richfield, after them presented "Mac Haggerty's Fathers," and were the laughing hit of the bill.

Houbel Sims was next to closing and fared nicely. The Voile Trio (under the name of Dedie Voile Trio) closed the show and did real well. The act has been improved since seen at the Union Square some months ago, by the man doing a Chaplin imitation throughout the turn. He gets a lot of laughs by his falls and the manner in which he puts the impersonation over shows that he has studied the Chaplin pictures for some time. They hold the audience in nicely and are now strong enough to get on the better bills in closing spots.

Fred.

HARLEM OPERA HOUSE.

One can travel a long way before he will run full tilt into a vaudeville show as typically cosmopolitan as the one Manager Swift served to the patrons of the Harlem O. H. Tuesday night. The business was immense. Upstairs and down they were hanging on by their eyebrows and it was raining too at that. Judging from the applause bestowed upon the show it must have given general satisfaction.

There was something to please the masses. If it wasn't slangy skit there was an Irish comedy sketch for their edification. And those who didn't fancy either of the sketches had their choice of pictures, a French singing duet, a dancing turn, acrobatics, an American singing "singin'" and a brass band. If this isn't cosmopolitan amalgamation than there must be another angle to the word "cosmopolitan."

White Announcer Bent made a spicy talk from the boxes about what the Harlem house was going to do the audience interested atten-

tively and applauded when he had finished. The line of talk as handed out has been quite a booster in all the Fair Day time houses.

After the opening movie display the Gains-Ostman Trio, acrobats, opened the show. Rena Arnold was next with a pleasing little turn that brought the young woman big returns when she flashed that red hunting coat, red boots and white pants and invited the boy to whistle the chorus of the topical song "restrains used in a medley. This number is her piece de resistance and is surefire in the pop house. Miss Arnold has an attractive personality and makes a number of wardrobe changes without leaving the stage. Dan Kusell and Co. found ready favor with a sketch.

Lew and Mollie Hunting became big favorites following the O. T. Fiske sketch and the singing turn of Valmont and Royston, under New Acts. Miss Hunting's hard shoe dancing and Lew's eccentric acrobats had the folks applauding for more.

The show closed with the headline act, Maurice Levi and Invisible Hand, which made a great closer for this house. The act has little that's new aside from a few of Hemlich's popular song choruses. The presidential review is more timely at present than a few seasons ago, due to the war conditions abroad.

Mark.

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MOVING PICTURES

FILM FIRMS NOT PERMITTED TO OVERLOOK TELEPHONE RATES

Company Contends that Picture People Are a Bad Risk and Cut Off Service Unless Payments Are Made Promptly No Credit Extended.

The telephone company is close on the heels of all its subscribers who are not prompt with their payments, among which are many of the film concerns who are very apt to let a little thing like a telephone bill slip. A few weeks off no money and the film office is notified that if cash is not handed over with rapidity all 'phone connection will be cut off.

A suave representative of the company calls and if nothing is forthcoming the cutting off of the lines is put in force. The telephone company is said to have lost more through picture concerns not paying than any other line of business.

EXPLAINING STOCK DROP.

In the Weekly Market Letter, dated April 22, issued by Jones & Baker, a brokerage concern which appears to have been active in handling World Film stock for some time, the letter comments upon the drop of that stock to \$3.50 (par value, \$5). The letter says: "The drop is said to have been due to the fact that a very large stockholder, who is a trader on the Stock Exchange, was caught short of Bethlehem Steel and forced to sell his World Film and other stocks to cover. In any case we believe stockholders have no occasion to be alarmed and should in fact take advantage of prevailing prices and average down the cost of their holdings."

World Film stock closed last week to a \$4 quotation on the curb market. Its high point is said to have been \$4.62½ on the curb. The company is a Virginia corporation, capitalized at \$2,000,000, nearly all issued.

The recent election of George B. Cox, of Cincinnati, to the presidency of the World Film is believed to have some stock market bearing, although Cox and some associates are reported having placed a large investment with the concern.

In the same firm's market letter of March 11, the year's receipts of the World Film were given, in 1914, \$876,808; for 1913, \$1,103,072; surplus (1914), \$719,885; surplus (1913), \$403,076. It was stated a dividend of 13½ per cent. would be paid on the preferred stock April 1.

A statement is made in one of Jones & Baker's Weekly Market Letters that the World Film net earnings are 40 per cent. of its gross receipts. It was mentioned in the same paragraph that although the figure might seem unusually large the Syndicate Film Corporation had paid dividends of 103 per cent. during its last fiscal year. In the same issue and afterward the letters bore in an important way upon the prominence

of the managers, stars and plays controlled for pictures by the World Film.

The name of William A. Brady, a figure in connection with the World Film, has been mentioned of late as dealing in Bethlehem Steel stock. Mr. Brady is said to have made a good sized profit on his market dealings, although nothing was reported about Mr. Brady having "unloaded" any World Film stock.

The Syndicate Film Co. was organized by the late Charles J. Hite to handle the first film serial, "The Million Dollar Mystery." Up to the last report of that concern, the "Mystery" serial had netted its promoters \$514,000.

CLARA KIMBALL YOUNG JUMPS.

Clara Kimball Young is said to have left the World Film forces unexpectedly and joined Fox.

The World is understood to be planning a fight to retain Miss Young's services, claiming she violated a signed agreement.

In private life Miss Young is the wife of James Young, the World director.

WALLACE REID DISCHARGED.

Los Angeles, May 5.

Wallace Reid, the coast picture star, was released on the charge of manslaughter in connection with the automobile accident in which Reid's machine killed Harry Craig. The case was dismissed.

TITLE NOT LIKED.

Chicago, May 5.

The Chicago Board of Film Censors would not stand for the title of a feature called "With Serbs and Austrians." The picture dealt with the horrors of the war.

MUTUAL GIRL IN STOCK.

Norma Phillips, well known to movie patrons as "The Mutual Girl," is to make her stage debut in stock at Miner's Bronx with the Ornstein Players in "Baby Mine" on May 17.

Investigating Mail Advertiser.

Chicago, May 5.

Gilbert Shorter, who has received publicity of the undesirable kind lately, is being investigated by the U. S. postal authorities in connection with his school of acting, advertised through the mails.

12,000 Capacity at Madison Square.

It is said that when Madison Square Garden opens about the middle of May with a picture policy, the seating capacity will be 12,000. The Arena Amusement Co. will run the house. Interested are Messrs. Wellman, Foss and Hoop.

STILL SEEKING STARS.

The wild scramble after stars from the legitimate field on the part of the feature producing concerns still continues with unabated vigor. The Universal has been the most active in signing names. The Universal only lately awoke to the fact if they wanted to produce features with names that it would cost some money, but once having realized that such was the case its raid on the market of available material sent the prices soaring.

Among the names captured by the U. are Wilton Lackaye, Nat C. Goodwin, Helen Ware, Julia Dean, Emmett Corrigan, Lawrence D'Orsay, Florence Reed, Blanche Walsh, Kelcy and Shannon, Frank Keenan, Henry E. Dixey and Ward and Vokes.

The prices quoted along the street during the week for material that has been holding out are as follows: Evelyn Nesbit, \$2,500 a week for three weeks; Mme. Nazimova, \$1,500 a week; Julian Eltinge, \$2,500 a week for four weeks and all expenses; Cyril Maude, the English star, \$1,500. Frank Keenan's price is said to be \$3,000 for each picture.

The picture producers have discovered the market in plays available for picture productions is running dry and have turned their efforts to securing musical comedy books of past successes that have had sufficient plot.

BLOWING UP A MANSION.

The Pyramid, Edwin August, director, has purchased the old J. Pierpont Morgan mansion which is located on a lonely hill near Woodland. This big house will be blown up in a picture August is writing.

The Pyramid is to have a portable summer studio in the Berkshires. Ruth Blair, Iva Shepard, Bill Bailey and Harry Mainhall will spend the heated months there making films.

PAID CIRCUS FOR SCENES.

The Frank A. Robbins Shows opened in Trenton, N. J., last week. The Universal paid Robbins \$1,500 to permit the Victor (with Mary Fuller and supporting players) to use the ring for film scenes.

EDWARD SHELDON'S SCENARIO.

Edward Sheldon during the coming summer is to write a piece exclusively for the camera, to serve as the second film production with Holbrook Blinn. This is the first time that Mr. Sheldon has ever written for film form first.

FORBES ROBERTSON'S FIGURE.

Negotiations are on for Forbes Robertson to play in a big feature picture with Robertson holding out for more money than offered.

Robertson asked \$25,000 when first approached and the makers offered him \$17,500.

CHEVALIER FILM HERE.

Albert Chevalier, the English music hall star, will make his first film appearance in a version of "The Middleman," by Henry Arthur Jones, the feature being made by the London Film Co. and handled here by the Cosmos Fotofilm Co.

6,000 "EXTRAS" HANDY.

Ithaca, N. Y., May 5.

Theodore and Leopold Wharton, the producers of "The Exploits of Elaine," have secured Renwick Park, on Cayuga Lake, here and will convert it into a picture studio. The park has an area of 45 acres and some of the wildest scenery in the east. All of the pavilions in the park will be converted to the use of the picture manufacturing plant. There will be two indoor studios, 70 by 90 feet, and an outdoor platform, 60 by 60.

The Whartons will take possession May 30. They say that they have the greatest class of "extras" in the country in the students at Cornell, who number 6,000, embracing every race and nationality.

A. H. WOODS IN FILM.

The film market is to gain a new producer, A. H. Woods, who is yet undecided how he will enter that field.

The summer may be half passed away before the producer of many legitimate money makers will settle upon his film policy and plans.

DIRECTOR REFUSED \$12,000.

Robert Milton is said to have refused an offer of \$12,000 annually from Edwin Thanhouser to become principal director of dramas at the Thanhouser Studio. Milton has not directed a picture as yet, but is one of the best known stage directors for farce and drama in New York.

LEGITS STILL SIGNING.

The latest legitimate to sign a picture contract are DeWolf Hopper and Virginia Pearson (Vitagraph).

John Mason is announced as a forthcoming Famous Players star. An effort is on to sign Otis Skinner. Two concerns are said to have made him an offer.

WRITER'S BREAKDOWN.

Marguerite Bertach, scenario chief of the Vitagraph staff, whose last work was the screen adaptation of the Robert Edeson feature, "Mort Main," suffered a nervous breakdown at the Vita studios Tuesday.

Overwork is the cause of her condition, and she will have to take a good rest before returning to her scenario work.

Plant for Animal Pictures.

Los Angeles, May 5.

Construction work on the new plant of the David A. Horsley Film Co., to be operated in conjunction with the Bostock Animal Arena and Farm (recently established here by Mr. Horsley) is advancing rapidly and will be ready for operation within a week or so. Fifty thousand dollars are invested. The Bostock plant represents an outlay of \$110,000. The company will make principally animal pictures.

Weber-Fields Films Sold.

The Weber & Fields-Kinemacolor Co., which made the first comedies with the two famous German comedians, has sold the three one-reelers it had to the World Film.

Pittsburgh, GRAND (ubo)
"Clown Seal"
Elsie Faye Co
Collins & Hart
Courtney Sisters
Pekin Mysteries
Norton & Lee
Nasimova Co
Swor & Mack
Rose Valeria 6
HARRIS (ubo)
Brown & Barrows
O'Clare & Girls
The Silvano
Chas A Loder Co
Howard & Ryan
Guy Bartlett
Bush & Engle

Philadelphia, GRAND (ubo)
LaToy Bros
Stewart & Keeley
The Langdons
Innes & Ryan
Trovato
"Lady Betty"
KEITH'S (ubo)
Myrl & Delmar
Henry Rudolf
Darrell & Conway
Reynolds & Donegan
Will Rogers
Sam Mann Co
Doyle & Dixon
Grace LaRue
8 Water Lillies
VICTORIA (loew)
Viola Dyal

Anderson & Goines
Kahlman Bros
PALACE (loew)
Lucy Targe
Elkins Fay & E
Gones & Llysey
Veldri Trio
2nd half

Frank Ward
Kingsbury & Munson
Ellwood & Snow
Carmen's Minstrels

Plainfield, N. J.

Vandino & Louie
Roma Rand
Friedland & Clark
Burns & Kissen
Eva Fay

2nd half

Samoya
Elzie White
Three Brownies
Hayes & Thatcher

Eva Fay

Portland, Ore.

OPHEUM
4 Romances
Harris & Manion
Francis Nordstrom Co
Mr & Mrs C De Haven
Little Nap

Musical Byrons
Orr & DeCosta

EMPERESS (loew)

Dancing Kennedys
Madge Maitland
"Auto Bandit"
Chris Richards

Fanton's Athletes

PANTAGES (m)

Tate's Motoring
Vonklein & Gibson
Curtis & Hebard

Johnson Howard & L

Noland & Nolan

Taylor & Arnold

Providence, R. I.

EMERY (loew)

Gash Sisters

McDermott & Wallace

James McCurdy Co

Chas L Fletcher

Ford's Revue

2nd half

Nichols Sisters

Princeton & Yale

Bush & Shapiro

10 Arabs

(One to fill)

Richmond, Va.

LYRIC (ubo)

(Norfolk split)

1st half

Si Kitchi

Poder & Chapman

McCormick & Wallace

Bogart & Nichols

The Veterans

Rochester, N. Y.

TEMPLE (ubo)

Soretti & Antoinette

Ford & Truly

Harry Holman Co

Beatrice Herford

McConville & Simpson

Ray Samuels

Nick's Robber Girls

SHUBERT (loew)

Oddone

Anderson & Burt

Mellow & DePaula

Honey Boy Binstreis

Harry Rose

Kennedy Bros

Rockford, Ill.

PALACE (wva)

Arnaut Bros

Farber Girls

Steindel Bros

(Two to fill)

2nd half

Bicknell

Leroy & Cahill

Edw Farrell Co

Bertie Fowler

Hanlon Bros Co

Sacramento.

OPHEUM

(10-11)

Mr & Mrs G. Wilde

Carus & Randall

Gertrude Long

Harry Cooper

4 Amaranths

Louise Galloway Co

EMPERESS (loew)

(Open Sun Mat)

Clarence Wilbur

Klass & Berrie

Macart & Bradford

Beth Challis

Karl Damann Tr

St. Louis

FORREST PK HGDS

(orph)

Marie Fenton

Thurber & Madison

Scandon & Press

Page Hack & Mack

Geo Schindler

GRAND (wva)

Orbassany's Cockatoos

Madeline Sack

Princess Kalama Duo

3 Rooney Girls

Song & Dance Review

5 Yoscarys

Coakley Hanvey & D

Stein & Hume

Ed La Tell

SKYDOME (wva)

Lane Harper & Lane

Isotta

Bertie Fowler

Namba Family

2d half

Musical Geraldas

Hart & Nelson

Zeno & Mandel

Jacob's Dogs

EMPERESS (wva)

Woodford's Animals

Hart & Nelson

Mr & Mrs F. Allen

Kohl & Harland

Four Janals

2d half

Louie Chiba

Scott & Wilson

"Devil's Ball"

Cole Russell & D

The Rials

St. Paul.

EMPERESS (loew)

(Open Sun Mat)

LaBelle Titcomb

Low Wells

Force & Williams

(Two to fill)

PRINCESS (wva)

The Bimbos

Fitch Cooper

Georgia Trio

(One to fill)

2nd half

Goyt Trio

Long Chapron & G

Bernard & Meyers

Costa Troupe

Salt Lake.

EMPERESS (loew)

(Open Sun Mat)

E WhiteSide Pick

Ben & Hazel Mann

Gypsy Countess

Owen McGivney

Rockwell & Wood

Bob Tip Co

PANTAGES (m)

(Opens Wed Mat)

Bothwell Browne Co

Rosa Marsten Co

Jimmy Green

Archie Nicholson Co

Grace Ladd Co

Sam. Dugan.

PANTAGES (m)

(One to fill)

2nd half

Bobbi Lee

Moore & Stacia

Wiley & Ten Eyck

Amedio

Great Arsenes

Sam. P. Frazee.

OPHEUM

(Open Sun Mat)

Ideal

Geo Damerel Co

Mason Keebler Co

Tom Lewis Co

Lew Dockstader

Lee & Cranston

Tracey & Stone

Chester's Manchur's

EMPERESS (loew)

(Open Sun Mat)

Von Cello

Sadie Sherman

Bryan Summer Co

Johnson & Dean

Joe Welch

Cook & Rothert

PANTAGES (m)

(Open Sun Mat)

Ed Reynolds

A. Burt Wessner Co

McIntyre & Harty

Rose Garden

Delton Mareens & D

Savannah.

(LYRIC (ubo)

(Charleston split)

1st half

L. B. Dwyer

Beatrice Harlowe

Steffe Berk Co

Rob De Mont 3

Dyer & Fay

Schemefiedt, N. Y.

PROCTOR'S

Hardseen

Two Frisky Kids

W. E. Whittle

"A Star by Mistake"

Rena Arnold

2nd half

Hardeen

Brown & McCormack

Harvey De Vora 3

Joe Burton Co

(One to fill)

Sacramento, Pa.

BLACK BROS

Diamond & Grant

Harry Cutler

Galletti's Monks

(One to fill)

Laurie Lee

Lewis & Chapin

Catherine Cameron Co

John Cutty

O T Fiske Co

"Apple of Paris"

Seattle.

EMPERESS (loew)

(Open Sun Mat)

Elizabeth Murray

Geo Schindler

GRAND (wva)

Orbassany's Cockatoos

Madeline Sack

Princess Kalama Duo

3 Rooney Girls

Song & Dance Review

5 Yoscarys

Coakley Hanvey & D

Stein & Hume

Ed La Tell

SKYDOME (wva)

Lane Harper & Lane

Isotta

Bertie Fowler

Namba Family

2d half

Musical Geraldas

Hart & Nelson

Zeno & Mandel

Jacob's Dogs

EMPERESS (wva)

(Open Sun Mat)

White Side Pick

Ben & Hazel Mann

Gypsy Countess

Owen McGivney

Rockwell & Wood

Bob Tip Co

PANTAGES (m)

(Open Sun Mat)

Bothwell Browne Co

Rosa Marsten Co

Jimmy Green

Archie Nicholson Co

Grace Ladd Co

Sam. Dugan.

PEOPLES (wva)

(Open Sun Mat)

Siska Co

F. & M. Waddell

Stone & King

Pantzer Duo

2d half

George Dixon

Four Miles

(Two to fill)

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VAUDEVILLE'S SWEETEST TENOR

CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week.

VARIETY'S
CHICAGO OFFICE:

CHICAGO

MAJESTIC
THEATRE BUILDING

Harry Spingold, the agent, will arrive in New York the latter part of this week.

Tink Hurn... has arranged to book acts this summer into Fairview Park in Dayton, O.

Nadge the Athletic Girl has recovered from a long illness and will start to work shortly.

Max Hart was in Chicago the last part of last week, returning to New York on Sunday night.

Ray Whitefield, lately managing the Interstate house in San Antonio, Tex., is now connected with that firm's office here.

John Leick and Mabel Keith, who have been associated in a number of musical acts in vaudeville, have retired from show business.

John A. Loggins, employed by the Ringling Circus, was killed while riding on top of a train last Tuesday.

Orchestra Hall opened Sunday afternoon as a permanent picture house having a big orchestra and featuring "The Woman."

Miss Clyde, of Clyde and Marion, George W. Day, Mary Avery, Bud Shaffer and Charles Trojan all left the American hospital this week.

Phil Brinkerhoff, one of the Ringling Circus clowns, committed suicide here last Sunday. Brinkerhoff worried over a quarrel with his wife.

Mr. and Mrs. Sydney Bosley left for New York last Tuesday. Bosley was recently manager of the professional department of Shapiro Bernstein's here for a time.

Gene Greene was arrested for speeding last week but discharged when the judge learned

that he was hurrying to the bedside of his wife who has been seriously ill for some time.

Sam Kahl, Mort Singer and Harry Spingold went across the big lake last week-end, but the object remains a mystery. Deductors say it was either for golf or pinochle.

Starting with Wednesday of last week there has been cold weather following a record hot spell for April. The theatres benefited a little by the change in the weather the latter part of last week.

The one week revival of Jack Lait's production of "Help Wanted" opened at the La Salle Sunday night. Emma Bunting drew praise from the critics and will probably be responsible for a successful week.

The Metropolitan in Mitchell, S. D., will play two acts of vaudeville in connection with their picture policy in future. The acts will be booked by Paul Goudron and will play half a week in that town.

Wright Neuman is suing John Phillip Sousa for \$1,000 for breach of contract. Neuman claims that Sousa was to have played a week for him at Orchestra Hall but fixed the engagement at Medinah Hall where the March King is now appearing with his band.

The Castillians, the posing act, were forced to leave out their electrical effects and some of their drops while working at McVicker's last week on account of an objection made by the stage hands who claimed the act did not employ the men required by the labor union.

J. M. Falls and Leroy Pederson were arrested on a swindle charge last Saturday. The two men tried an old one when they made a man put up money to back their "Uncle Tom's Cabin" production. Detectives nailed

WARNING

TO PRODUCERS, VAUDEVILLE
ARTISTS AND STOCK MANAGERS

AGREEMENT BETWEEN

A. H. WOODS
AND
WILLARD MACK

Willard Mack in an agreement dated July 20th, 1914, covenants and agrees to submit to A. H. Woods for a period of FIVE YEARS, each and every manuscript of any and every PLAY or DRAMATIC COMPOSITION, originated or written by said Willard Mack. This notice is given to all Managers and intending producers of Mack's plays or vaudeville sketches as every manuscript of any and every play or dramatic composition written by Willard Mack, must first be submitted to A. H. Woods before said Mack can negotiate with intending purchasers.

Any violation of this agreement will be prosecuted to the full extent of the law.

A. H. WOODS,
Eltinge Theater, New York.

them as the victim was about to hand over his good money.

The Police Relief Benefit in St. Louis will be held this year during the weeks of June 20 and 27 at Manion Park. The vaudeville shows, formerly booked from New York, will be booked by Eddie Shayne from the Western Vaudeville Managers' Association. Mr. Shayne returned from St. Louis on Monday, where he completed the arrangements for the benefit.

First a row between the actors and management of the Germania theatre in the Bush Temple Building, and then a fire. The fire marshal is now investigating as to the cause of the fire which took place there last Wednesday night. The stage fireman and the stage carpenter of the theatre both say they saw Julius Studdier, director of the troupe, cutting some electric wires on the stage shortly before the fire happened. The argument between the actors and the management was about salaries.

AUDITORIUM (Bernard Ulrich, mgr.)—*"Life."* Badly hit by hot weather. Not thought to be big financial success all-together.

BLACKSTONE (Edwin Wappeler, mgr.)—*"The Shadow"* with Ethel Barrymore opened Tuesday.

CORT (U. J. Hermann, mgr.)—*"Too Many Cooks"* with Frank Craven. Business poor.

COHAN'S GRAND (Harry Ridings, mgr.)—*"The Songbird"* with Jane Cowl. Opened April 25. Handicapped by weather.

COLUMBIA (William Roche, mgr.)—*"Gaudy Girls."*

CROWN (A. J. Kaufman, mgr.)—*"Ten Nights in a Bar Room."* Probably put on to interest those pushing big prohibition movement here.

GARRICK (John J. Garrity, mgr.)—*"Dancing Around"* with Al Jolson. Jolson's popularity the cause of remarkable capacity business.

ILLINOIS (Augustus Pitou, mgr.)—Closed.

IMPERIAL (Joe Pilgrim, mgr.)—Pictures.

LA SALLE (Joe Bransky, mgr.)—*"Help Wanted"* with Emma Bunting for one week only.

NATIONAL (John Barrett, mgr.)—*"The House of Bondage."*

OLYMPIC (George L. Warren, mgr.)—*"Along Came Ruth."*

POWERS (Harry J. Powers, mgr.)—*"Outcast"* with Elsie Ferguson. Feeling slump.

PRINCESS (Sam Oerson, mgr.)—*"The White Feather."* Opened Tuesday.

VICTORIA (Howard Brodaski, mgr.)—*"Our Children."* First time at popular prices.

PALACE (Harry Singer, mgr.; agent, Orpheum).—The show at the Palace this week danced its way along to success. There was dancing in six out of the nine acts. The weather was more in the management's favor than last week it being cooler with rain falling later in the afternoon. Willie Ritchie

was placed as the drawing attraction and the matinee on Monday was a good one. The light-

weight's act came in the nature of a surprise for they didn't expect to see the fighting fellow in a neat dancing turn. The ballroom end of Ritchie's act makes a pleasing start and the athletic part is extremely interesting. The ex-champ was accorded a big reception and finished to heavy applause. Miller and Mack was the opening act and proved they could have held down a better position in the show. The eccentric efforts of the two made them a good hit. "The Girl from Milwaukee" was rightly placed in number two position. The girl, who has no name to show, is only an ordinary soprano but gets by by choosing good applause songs. Whipple and Huston are known out this way and can still make them laugh with their vehicle "Spooks." Clever lines and well worked prop help two clever people to a hit in this act. The Creighton Brothers and Belmont also have some comedy to offer following the Whipple-Huston act. These three fellows have a rub act of much merit. The one that plays the interlocutor is especially clever. The act did justice. Alice Eis and Burt French, in "The Dance of the Temptress," glide lightly about the stage and seem to use the necessary bale of cotton. The two present an act that is good to look upon and are graceful in a dancing way. Ben Ryan and Harriet Lee were never better placed than following the somewhat serious act of Eis and French. The two clowning ones were easily the hit of the show, there being a steady laugh while they were on.

George McKay and Ottie Ardine surely deserve credit for in next to closing position, following all kinds of dancing and comedy, the fast working pair went over big. McKay did a clever travesty on Ritchie's act that started the audience in his favor, and Miss Ardine's acrobatic dancing made a fitting climax to a good sized hit. Paul Conchas, with his funny assistant, Julius Neuman, closed the show and made more than good in this difficult position.

MAJESTIC (Fred Eberts, mgr.; agent, Orpheum).—Cooler weather and a working good show brought the business up some at the Majestic on Monday night. Comedy was the main part of the show, though Orville Harold was the main feature. Harold fooled his billing in a manner for after singing two grand opera songs he switched to those of a lighter vein. The tenor was not allowed to leave until he had finished his act with two Irish songs. He is a great addition to vaudeville and was fully appreciated by the Majestic audience on Monday night. Wallace Bradley and Nevena Norris opened the show. The girl and boy sing and dance and the boy also is a trick cyclist. His work on the wheel is the redeeming feature of the act. The show really started with Elsie Faye and the two boys with her. The act did nicely throughout and finished big with the dancing wedging. Edwin Stevens and Miss Tina Marshall show excellent character portrayals in their little musical pieces with some acting. They were popular. Albert F. Hawthorne and Jack Inglis were well received. The two boys seem to have hit on the style of an act that is

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CASINO FEATURE FILM CO., Dime Bank Building, Detroit, Michigan—Michigan

KANSAS CITY FEATURE FILM CO., Gayety Theatre Building, 12th and Wyandotte Sts., Kansas City, Mo.—Missouri, Kansas, Nebraska and Iowa.

NOTABLE FEATURE FILM CO., 133 E. Second South Street, Salt Lake City, Utah—Utah, Montana and Idaho.

NOTABLE FEATURE FILM CO., 1749 Welton Street, Denver, Colorado—Colorado and Wyoming.

PROGRESSIVE MOTION PICTURE CO., 645 Pacific Building, San Francisco, Cal.—Northern California and Nevada.

PROGRESSIVE MOTION PICTURE CO., Central Building, Seattle, Washington—Washington and Oregon.

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wanted nowadays, for there doesn't seem a dull moment in it. Kate Elmore and Sam Williams had a hard time following a good deal of comedy, but managed to score after a fashion. Catherine Calvert and Co., in Paul Armstrong's "To Save One Girl," had an easy time, mainly because they have a splendid vehicle which is very well acted. Of course Walter C. Kelly made them laugh. They placed him next to closing this show, but it didn't seem to handicap him, for they laughed long and loud. Kremolina and Darras Brothers closed the show with their novelty act of the air.

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ATLANTIC CITY.

By LOUIS WILLIAMS.

APOLLO.—2-5, pop vaudeville; 6-8, David Belasco's "The Love Thought," by Harry Irving Dodge, with Janet Beecher, Hardee Kirkland, Ramsey Wallace, Lowell Sherman, Katherine Proctor, Harriet Ross, Antoinette Walker and others.

May 10 William Harris will present O. P. Heges, the featured member of the present Granville Barker's company in a new comedy entitled "Who Is Sylvia," by Austin Strong. A strong cast has been engaged for the production.

The Savoy, it is now positively announced by the owners, will play films. The Bijou, also a picture house owned by the same people and located in the same block, will continue pictures as has been the winter plan. The failure to lease the Savoy after the money spent in the rebuilding of the interior is a source of disappointment to the owners of the former vaudeville theatre. It is the plan of S. F. Nixon to run the legitimate attractions at the Nixon this summer as was the policy of that house last summer.

There is a consistent report that Wistar Crockett, former manager of the Million Dollar Pier, will manage the Garden of Dances, on the Garden Pier, this summer. No confirmation of the Crockett report can be had, but it is altogether probable the pier ballroom will be managed by Bill Godfrey of the Metropolitan Opera House, Philadelphia, who was business manager of the Pier last season. Godfrey is not only well versed in the business, but he is particularly well up on amusements in Atlantic City—one of the most difficult amusement towns in the universe. Godfrey was slated to go to Kansas City, but his presence in the resort and in Philadelphia given rise to the rumor that he will be the Garden's 1915 manager.

It is hardly likely the Steel Pier will be finished in time for the opening of the season June 15. All the pilings of the ball room at the end are in place, but there is still a vast amount of work to be done and July 4 or even 15 looks more like the opening date.

A baseball batting machine occupies the old Pier. This is the latest of Atlantic City amusement devices.

BUFFALO.

By CLYDE F. REX.

SHEA'S (Henry J. Carr, mgr.)—Carolina White, headliner with great success; Pat Rooney and Marion Bent, go over big; Donovan and Lee good; Eddie Edwards and Edwards, fascinating; Emmet Devoy and Co., entertain; The LeoGrohs, have a rare novelty; Alf James Holt, a master mimic; Gere and Dolaney, clever. Pictures close excellent bill. Next, Four Marx Bros.

TECK (John R. Oslie, mgr.)—Adele Blood stock company well received in "The Misleading Lady." Excellent support afforded Miss Blood. Next, "Janice Meredith."

STAR (P. C. Cornell, mgr.)—The Bonstelle company in "We Are Seven," opened to big house. Usual favorite with theatrical public who for seasons has patronized Miss Bonstelle and her assisting cast. Next, "The Argyle Case."

GAYETY (J. M. Ward, mgr.)—"American Beauties" play to capacity. Next, "Billy Watson."

MAJESTIC (John Laughlin, mgr.)—Williamson Submarine movies, did well. Picture policy to prevail throughout summer season.

OLYMPIC (Charles Denzinger, mgr.)—All Girl show, the 8 Princess Minstrel Maids, feature; Florence Campbell and Co. headline, big hit; Nellie DeLois, clever; Those Three Girls, fine musical act; Zamora Sisters, sensational; Edna Richardson, dainty. Pictures close.

HIPPODROME (Henry Marcus, mgr.)—Feature pictures draw well.

PALACE AND STRAND.—Featuring movies to good business.

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LYRIC (Joe Payton, mgr.)—House closed for about six weeks, stock company to be reorganized and policy continued.

ACADEMY (Jules Michaels, mgr.; Loew).—Five acts and feature movies to be summer program. Roach, Borgham and Co., favorites of the Lyric dramatic stock company, make first appearance in dramatic comedy sketch, "Trapped," and easily cop hit of the bill. Should be a big success on small time. Moore and Elliott, please; Heck and Harris, big hit; Mellon and DePaula, artistic entertainers; Chas. Loder and Co., laughs.

PLAZA (Jacob Rosin, mgr.; agents, McMahon and Deo).—Three acts appear first half of week. The Rose Troupe, Alice Clarke and Capt. Dewey, playing to big business. Pictures featured remainder of week with Saturday night cabaret, which has proved a big success.

H. A. Meyers, Bradford lumber merchant, has taken over the Family, Happy Hour, Alrovict and Linden theatres. Movie policy to prevail in all four, featuring a Buffalo weekly, a film taken and manufactured here each week.

Columbia, new \$100,000 movie house in Genesee street, doing capacity business. One of Model Theatre Co.'s houses, George W.

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Erdman, former manager of Elmwood, having charge. Elmer Davis, formerly of Keith's, taking charge of Elmwood and W. H. Goodman of New York assuming management of Keith's.

Lon Rowley has opened a new restaurant and cabaret at No. 601 Main street. The Old Teck, adjoining the theatre, has also reopened with cabaret.

Crystal Beach, Canadian summer resort, twenty mile lake ride from Buffalo, will open May 28. Many improvements and added concessions this year. Olcott Beach, on the American side, will open on the 29th.

A diamond pendant was presented Miss Jessie Bonastria, long time favorite stock actress of this city, who is now appearing at the Star. The gift was obtained by popular subscription.

CINCINNATI.
BY MARY V. MARTIN.

GRAND (Theo. Ayward, mgr.)—Cyril Maude in "Grumpy," last show of season; 9 pictures.

KEITH'S (John F. Royal, mgr.; agent, U. B. O.)—Oxford Trio, Lottie Collins, Jr., Ralph Riggs and Katherine Witchie, Billy McDermott, "The Final Decree," Irene Green and Burt Green, Willing, Bentley and Willing, Henrieke De Serris and models.

LYRIC—Pictures.
STANDARD (Harry Hart, mgr.)—"Monte Carlo Girls."

OLYMPIC—Dark.
CHESTER PARK (I. M. Martin, mgr.)—Open Sundays only.

MUSIC HALL—3, Chicago Little Theatre Co. in "The Trojan Women," peace play.

The Standard and Grand close this week. Keith's will be the only house in town open next week. It will have summer pop vaudeville. Under Manager Royal's direction the shows have been very popular in the past.

Cincinnati seems to have enough picture houses to supply the demand, and then some. Promoters are not falling over themselves to get any of the theatres outside of the Grand and Lyric for the summer season.

DETROIT.
BY JACOB SMITH.

TEMPLE (C. G. Williams, mgr.; U. B. O.)—Hudson Seely, headliner; Will Oakland and Co., good singers; McConnell and Simpson, comedy; Keane and Window, very good;

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Kaliyama, great novelty; Nicki Skating Girls, pleased; Masconi Bros., hit, owing to Chaplin imitation; Surety and Ansolinette, good.

MILES (Dr. Paul C. Dulits, mgr.; agent, A. B. O.)—"The Schoolmaster," good tableau; LaToys—Dogs, amused; Daisy Cameron, pleased; Royal Neopolitan Band, very good; Seymour and Dupree, novelty; York and King, good.

OPHEUM (W. W. McEwen, mgr.; agent, Loew)—"Ye Old Tyme Hallowe'en," very good; Clark and Rose, well liked; Frank Bush, good stories; Roy and Arthur, comedy jugglers; Hartley and Pecan, fair; The Youngers, opened.

DETROIT (Harry Parent, mgr.)—"Potash and Perfumier." Return engagement to big business. Next week, Cyril Maude in "Grumpy."

GARRICK (Richard H. Lawrence, mgr.)—Dark this week. Next, South Africa lectures.

LYCEUM (A. H. Warner, mgr.)—Glaeser Stock company in "What Happened to Mary." Next, "The Grain of Dust."

GAYETY (J. M. Ward, mgr.)—Broadway Girls." Next, "Big Sensation."

CADILLAC (Sam Levy, mgr.)—Watson "Orionites." Next, "Tango Queens."

AVENUE (Frank Drew, mgr.)—Permanent Stock Players.

At the annual stockholders meeting of the Miles-Detroit theatre held last week John J. Nush, of the Affiliated Booking Corporation of Chicago, was elected as a member of the board of directors. Dr. Paul C. Dulits was re-elected house manager. Reports showed a good surplus in the treasury.

Both the National and the Columbia theatres plan to change to pictures for the summer about June 1, resuming their regular policies in September.

LOS ANGELES

VARIETY'S
LOS ANGELES OFFICE
260 MASON OPERA HOUSE BLDG.
GUY PRICE, Correspondent

OPHEUM (Clarence Brown, mgr. U. B. O.)—Week 28—Hyams and McIntyre, well received; Mme. Yoraka and Co., big; Cressy and Dayne, good; Bonita and Lew Hearn, repeated successfully; Brabson Lowther, scored; Kerville Family, good; Parille and Frabito, entertaining; Murial Ridley and Asta Fleming, artistic dances.

EMPEROR (Harry Follette, mgr. Loew)—Week 28—Owen McGivney, well applauded; countess Szeky, pleasing; Hazel Mann and Bob, exceptionally good; Bob Tipp and Co., clever; Rockwell and Wood, entertaining; Ethel Whiteside and Co., well received.

REPUBLIC (Al. Watson, mgr., Levy)—Johnson Brothers and Johnson, amusing; Elizabeth Miller, very good; Sachs and Woods, passable; Davy and Everson, ordinary; Powell and June, went well; Miller and Miller, scored; Lindona, entertaining; Marco, fair; Hesse, well liked; Richards and Lawrence, pleasing; Elmer of Denishawn, artistic dancer.

HIPPODROME (Lester Fountain, mgr. Western States)—"The Kiddies," well received; Orloff's Russian Dancers, very good; Allen's Cheyenne Minstrels, entertaining; Dill and Van Tassel, passably pleasing; Van Camp's Pigs, big laugh; Suennes, big hit.

MOROSCO—Yiddish Players in repertoire.

MASON—Dark.

BURBANK—"Big Jim Garrity."

CENTURY—Burlesque.

Jay Davidson, former local sport writer, is doing baseball on the Chicago American.

Florence Stone is vacationing here. She goes to Omaha in the early summer for an engagement.

William Desmond is here to go into pictures.

Blanche Ring presented her husband, Charles Winninger, with a handsome silver cup for defeating John Hyams at golf.

Sam Rorke is still looking after G. M. Anderson's local interests.

Lawrence Levy, the sketch writer, who is here, has a new playlet that goes into vaudeville next week with Cynthia Kellogg and

Harry B. Sher in the leading characters. It is called "The Frame Up" and is written around the trial of Chief of Police Sebastian, now on here.

MILWAUKEE.

BY P. G. MORGAN.

MAJESTIC (James A. Higler, mgr.; agent, Orpheum)—Logopova and Morgan, dancers, big; Cross and Josephine, excellent; Raymond and Caverly, fine; Ernest R. Ball, good; Haviland and Thornton, pleased; Arnaud Bros., liked; Albert and Irving, entertaining; Gere and Deane, passed.

CRYSTAL (William Gray, mgr.; agent, Loew)—Marimilian the Great, appreciated novelty; Elizabeth Cutty, registered; Valentine Fox, well liked; Schrodes and Chapelle, good; Beliclar Bros., cleverly entertaining.

DAVIDSON (Sherman Brown, mgr.; agent, Ind.)—Ziegfeld's "Follies," first half to fair business. 17, "Outcast"; 20, Rose Stahl in "A Perfect Lady."

SHUBERT (C. A. Niggemeyer, mgr.)—Shubert Theatre Stock Co. in "The Missing Link," 10, "Mamselle." Business average.

PABST (Ludwig Kreiss, mgr.)—Pabst German Stock Co. in "Frauenkopf" and "Die Schoene Galathée." 5, "Damenwahl." Fair business.

GAYETY (J. W. Whitehead, mgr.)—"Colleges Lady."

What the Auditorium, now almost wholly municipally owned, can do to the legitimate theatrical business was shown Sunday when Souza's band drew nearly 8,000 persons between the matinee and evening concerts. Ziegfeld's "Follies," which ordinarily should have played capacity at the Davidson that night in opening, felt this competition more than others. The house was hit for at least \$1,000 thereby.

Joseph Brooks' five-star aggregation of William H. Crane, Thomas W. Ross, Maclyn Arbuckle, Amelia Bingham and Mabel Taliaferro has been booked into the Pabst for May 17.

NEW ORLEANS.

BY O. M. SAMUELS.

OPHEUM (Arthur White, mgr., agent, Orpheum)—Fanny Brice walked away with the

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WAR and SONGS!!!

The European God of Destruction has seriously affected every American industry, particularly the theatrical and its allied professions, because they are classified among life's luxuries. The music business has never previously experienced such a deplorable condition as exists at present, the ridiculously small number of current popular HITS being the best evidence of this assertion.

The most prominent factor among the assets of the warring nations abroad has been that of ORGANIZATION and its accompanying conveniences. Its parallel in the American music industry is distinctly visible in the remarkable ORGANIZATION behind the WATERSON, BERLIN & SNYDER firm, which, after realizing the impending crisis, carefully prepared a staple catalog that would successfully combat the inevitable depression and capably balance the law of supply and demand in its own particular field. The construction of this catalog embodied every single essential requisite to success. Consequently, the WATERSON, BERLIN & SNYDER combination holds the key to the music situation and can offer the most attractive list of desirable numbers imaginable, regardless of the current melody panic.

The modern trend of music success depends upon originality, which travels hand in hand with organization. Both are beneficial and necessary to each other. And what better instance of originality could be propounded than the latest work of IRVING BERLIN, "MY BIRD OF PARADISE," a number that has altered the most carefully laid future plans of successful song writers. Berlin realized the possibilities of a song with the charming strain such as "BIRD OF PARADISE" carries and before the professional copies were ink-dry, the number was universally accepted as a nation's hit.

The best example of the result of organization in the music business is thrust forth in the release of "SHOOTING THE BULL AROUND THE BULLETIN BOARDS," a new number by Jerome and Schwartz, that was carefully timed for the psychological moment, and which in a short time has leaped to the front of its own field. The title naturally popularized itself because its release was measured for the appropriate surroundings. Every town, city and hamlet is blessed with its bulletin board carrying latest dispatches of the movements abroad, and every auditor is bound to appreciate the humor of this neutral gem. This number will penetrate and linger in every corner of the country because it just fits an international situation and is indirectly related to the greatest happening in world's history.

And among the prominent fixtures of the Waterson, Berlin & Snyder output, one must not overlook "KENTUCKY HOME." "It's a darn good song and you can't go wrong," they say, and it is an immediate applicant for a sure-thing repertoire.

A lengthy review on the individual numbers of the WATERSON, BERLIN & SNYDER list would complete a song history of its own. The progressive artist is no longer landed through the lightest infatuation for a melody. The modern publisher of popular music must deliver the goods, and a serious, impartial and careful mental survey of the past several years brings WATERSON, BERLIN & SNYDER to the top of the ladder without competition. The process of organization has resulted in a professional department in charge of MAX WINSLOW that can expertly diagnose your music wants. And that same organization has resulted in an unlimited supply of numbers that variate sufficiently in style, titles and construction to complete any professional needs from a single number of any description to a complete popular libretto.

PRIMROSE FOUR.

The classification of America's best straight singing combination is rather a distinctive honor when one considers the several hundred professional quartets, but very few will dispute that that title rightfully belongs to Messrs. Murphy, Webb, Reinhart and Gibner, who compose the Primrose Four, and whose total weight overbalances the scales at a half ton.

With appearance, volume and vocal tone, one finds very few active competitors in summing up vaudeville's quartets for comparative purposes.

The Primrose Four have established an enviable record for themselves in



Bob Webb
Tom Murphy

Bob Gibner
Chas. Reinhart

which their recent Australian success stands out conspicuously, the Rickards Tour playing the aggregation for seven consecutive months and securing their signatures to contracts calling for a two-year return engagement commencing next November.

A consistent headline attraction, they have as yet never failed to register, and at the present time are busy compiling records on the United time. "Bird of Paradise," "Kentucky Home" and many other Waterson, Berlin & Snyder hits are included in their repertoire.

A PROMISING TRIO

A glance at the accompanying photograph carries a reasonable impression of the fund of personality contained in the specialty of Moore, O'Brien and Cormack, three distinctly clever entertainers who have done much to project the popularity of the Waterson, Berlin & Snyder organization.

Recently supporting Grace Leigh, this trio came under the eye of several influential managers who advised them to build up a vehicle of their own.



which they immediately did, with gratifying results.

And here is vividly portrayed another instance of the attractive variety of the Waterson, Berlin & Snyder catalog, for this trio whose natural musical abilities equip them with sufficient perception to distinguish the individual value of popular songs, have practically built their entire act around selections from the Waterson, Berlin & Snyder list of hits. "Bird of Paradise," "Kentucky Home," "Back to the Farm" and "Shooting the Bull Around the Bulletin Boards" are capably rendered, the fact of their retention justifying their presence.

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THE GAUDSMIDTSWITH THE TWO SPANISH POODLES
(This Week, May 3)Second Engagement Within Six Months
at the Palace, New York

honors Monday. Lee Salvaggio, average dancers. Max Fink carried Klein, Yost and Fink to success. Jack Gardner made them laugh with apparent ease. Marie Fitzgibbons, decidedly clever. "When Woman Proposes. good. Lohse and Sterling closed the bill.

HIPPODROME (Jake Miller, mgr.)—Vaudeville.

ALAMO (Will Guerlinger, mgr.)—Vaudeville. SPANISH FORT (M. S. Sloan, mgr.)—Pacetti's Band and Dansant. Marianne Conway is singing at Kolb's.

Salvador Roman, Guy McCormick, Irving Leclerc and Barry Milton left New Orleans Friday for Honduras, where they will introduce the local brand of cabaret.

After a protracted absence, Will Guerlinger returned to New Orleans Saturday.

Spanish Fort, the South's largest amusement resort, shows little change this year.

Bob Murphy has formed an alliance with the "Girl Paderewski." They are at the Alamo.

PHILADELPHIA
VARIETY'S
PHILADELPHIA OFFICE
605 Keith Theater Building
JOHN J. BURNES, Correspondent

KEITH'S (Harry T. Jordan, mgr.; agent, U. B. O.)—The big feature at Keith's this week is the Spring Fashion Show, which has gathered together a number of charming girls and beautiful gowns, but beyond this beautiful number, the hit of the show was Ruth Roys. She took at least a dozen bows and even then the house refused to be satisfied. Toby Claude carried them back a dozen years when she rendered songs that were popular years ago. She also registered big. Pictures of current events opened the show followed by the Black Brothers. These young men make a good appearance and have a good turn, including good dancing, banjo and piano playing, but no singing. With singing in the act they would be a strong turn. Wills and Has-

san, equilibrist, in No. 2 spot, were roundly applauded time and again for their various tricks. In the next position were Harry and Eva Puck. Toby Claude followed in her sketch that was rather novel, as was that of Eva Condon, Jack Deveraux and Co. in "The Same Old Thing." A decided novelty in plot was introduced in this sketch, with the unexpected appearance in the audience of the author of the playlet. It created a big laugh. The Spring Fashion Show held their attention and seemed to be enjoyed. The Volunteers, a quartet, were in the next position. They sing good harmony, but had a hard position and were unable to hold them in. The Four Nightions, a posing act, closed and worked against a big walkout. The house was light Monday night.

BIJOU (Joseph C. Dougherty, mgr.; agent, U. B. O.)—The show this week is entertaining and pleasing. Berry and Berry, a man and woman musical team, opened. They play a number of instruments, but the comedy of the man is away off and hurts the act. With the man working straight with no attempt at comedy, they have a good musical act. In doing it the first time they received a big hand, on the next time the house seemed to get wise and they did not get the same big hand. Comedy pictures closed. The house looked good Monday afternoon.

WILLIAM PENN—College Girl Frolics, Gordon and White, Frank Le Roy Brooks, Moore and Young, Billy Bouncers' Circus, Gaston Palmer.

NIXON—Trovato, Jessie Shirly and Co.

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July 5—Empire, Liverpool
" 12—Empire, Bradford
" 19—Alhambra, London
" 26—Alhambra, London
Aug. 2—Alhambra, London
" 9—Alhambra, London
" 16—Alhambra, London
" 23—Alhambra, London
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GRAND.—The Sorority Girls, Gallerini Four, Marjorie Fairbanks and Co., Mark and Williams, Ruth and Kitty Henry, Marie and Billy Hart.

BROADWAY.—The Raccos, Prince and Dees, Ned Cork Norton Girls, Howard Chase and Co., Leona Stephens, Billy Wilson Co.

FORREST.—"The Lady in Red" opened Monday for a two weeks stay.

LYRIC.—"Tonight's the Night" opened Monday night.

BROAD.—"She's in Again" enters upon its third week. The show has taken on speed and is now running smoothly and looks like a hit. Will leave here to open in New York next week.

ADELPHI.—"Peg" in its eleventh and last week of a good run.

WALNUT.—The new William Ingersoll Stock Co. opened for the summer in "D'Arcy of the Guards." Ingersoll was for a long time connected with the Orpheum Stock in this city.

TROCADERO.—Burlesque. "Follies of Pleasure."

CASINO.—Burlesque. "Frolics of 1915."

GAYETY.—Burlesque. "City Belles Burlesque."

DUMONT'S.—Stock Minstrels.

The Four Bands left the Barnum and Bailey show last Saturday night. They were featured and no reason was given for their closing, but it was understood that they had obtained different bookings more to their liking.

Miana Courtes, a performer with the Barnum and Bailey show, is in St. Luke's Hos-

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JIMSEY JORDAN, Mgr.

pital with a fractured skull and internal injuries sustained when he fell from the top of a thirty-foot pole to the ground.

The Interstate Associated Theatrical Ball will be given on Friday evening, May 7, at Eagles Hall.

The William Penn and the Colonial theatres will close Saturday for the season and will not reopen until early in September. The Cross Keys will play pictures during the summer months.

PORTLAND, ORE.

BY R. E. ANSON.

HEILIG (A. T. Paugel, mgr.)—25-2—"Everywoman," 6-8—Miss Marie Tempest and Co. in "The Marriage of Kitty," and "Nearly Married."

BAKER (Geo. L. Baker, mgr.)—The Italian Grand Opera Co.

OPHEUM (T. R. Conlon, mgr., agent, Orpheum), week 25—Lew Dockstader, headliners; Tom Lewis and Co. fine; Bankoff and Girle, good; Tom Amarantos, clever; Mr. and Mrs. Gordon Wilde, pleased; Gertrude Long, encored; Shuman and Ultrey, entertaining.

EMPRESS (H. W. Pieron, mgr., agent, Loew), week 26—Cooke and Rother, opened a good bill; Sadie Shuman, pleased; Tilly Byran, Roy Summer and Co. good; Johnson and Deen, fine; Joe Welch, hit; Von Cello, fine.

NEW LYRIC (Dan Flood, mgr., agent, Fisher)—Three Cheaters; Eddy and Kerns; La Belle and Williams; Orville Reeder, Pictures.

NATIONAL (Wm. H. Rapley, mgr.)—

KEITH'S (Roland S. Robbins, mgr.; agent, U. B. O.)—Nastimova, in "War Brides" to large and select audience, overshadowed by balance of high class bill.

COLUMBIA (Fred G. Berger, mgr.)—Musical stock; gave an acceptable presentation of "Bright Eyes" to big business. Next week, "Naughty Marietta."

POLY'S (Louis J. Fosse, mgr.)—Stock, in "Nearly Married." Well presented. Next week, "Baldpates."

BELASCO (L. Stoddard Taylor, mgr.)—Kinemacolor war pictures.

and Covert, pleased; "The Way Out," good; Maestro, juggler, good; photoplaya.

NEW PRINCESS (Finkelstein & Rubin, owners and mgrs.; Bert Goldman, res. mgr.)—Four Casting Lamys, Duncan and Hall, Norwood and Anderson, Angel Sisters, pictures, 2d half; Las Diodotos, The Clockers, Montrose and Allen, Aero Trio, pictures.

METROPOLITAN (L. N. Scott, mgr.)—Billie Burke closed a pleasing week-end's business Saturday night and this week pictures hold the boards, with Rose Hahl underlined for 13-14-15 in "A Perfect Lady."

"Metropolitan Soldier" is booked for the 10th.

SHUBERT (Frank Priest, res. mgr.)—The Huntington Players left this house after Saturday night's performance for Oklahoma City where they will hold forth. On May 16 the Fischer Stock Company opens the Shubert again.

STAR (John P. Kirk, mgr.)—"The Black Crook, Jr.", burlesques, with Jack Reid and Edie Gilber, made a hit with last night's house, and the company was entitled to every bit of applause accorded it. Sivad, a special attraction, was well received also.

WASHINGTON, D. C.

BY W. H. SMITH.

Abera Opera Co. in "Robin Hood" well sung and staged; full house. Next, "Red Widow."

COLUMBIA (Fred G. Berger, mgr.)—Musical stock; gave an acceptable presentation of "Bright Eyes" to big business. Next week, "Naughty Marietta."

POLY'S (Louis J. Fosse, mgr.)—Stock, in "Nearly Married." Well presented. Next week, "Baldpates."

BELASCO (L. Stoddard Taylor, mgr.)—Kinemacolor war pictures.

ST. PAUL.

BY C. J. BENHAM.

ORPHEUM (Martin Beck, gen. mgr.; E. C. Burroughs, res. mgr.)—Joan Sawyer, assisted by George Harcourt, was pleasing; Brandon, Hurst and Co., also pleased. Mitt Collins, very good; Mons. and Madame Alf. W. Loyal, created interest; Brent Hayes, very good; Dooley and Robson, enthusiastically received; Louis London, pleased; Orpheum Travolutes closed.

EMPRESS (M. Lowe, gen. mgr.; "A. S. Greening, res. mgr.)—"The Dairy Maids," very good; Ed and Jack Smith, good; Jenkins

and Co. and Ben Welch, completed the program.

NATIONAL (Wm. H. Rapley, mgr.)—

Abera Opera Co. in "Robin Hood" well sung and staged; full house. Next, "Red Widow."

BEST PLACES TO STOP AT

THE CORNELL

20 HOUSEKEEPING APARTMENTS OF 2 AND 3 ROOMS WITH BATH, \$8.00 TO \$15 WEEKLY.
60 SINGLE AND DOUBLE ROOMS WITH BATH, \$5.00 TO \$10.00 WEEKLY.

CITY HOMES

HOME COOKING

HOME COMFORTS

PHONE BRYANT 454

114 West 47th Street
New York City
(Just Off Broadway)
COMPLETE HOTEL SERVICE.

H. CLAMAN, Prop.

M. CLAMAN, Mgr.

THE ONLY THING OF ITS KIND

We are pleased to announce that beginning about May 1st a new fireproof Elevator Apartment House known as

Irvington Hall

355 TO 359 WEST 51ST ST. (Block to Broadway)

Phone 7152 Columbus

will be in full blast ready to receive our theatrical friends.

Apartments consist of two, three and four rooms; some with kitchens, others with kitchenettes, large closets, tiled baths and hardwood floors, and so arranged that privacy is its chief keynote.

We are creators and manufacturers of high type housekeeping furnished apartments and our name in furnished apartment parlance means something.

However, we have gone ourselves one better, and have erected a six-story elevator building, where one may find all the comforts of a first-class hotel, yet get away from the monotony that in time a hotel produces.

The building proper is one of the finest of its type, the hallways are done in Italian marble, the ceilings in gold, making the entrance a most picturesque one, and needless to say, the furnishings will harmonize with the entrance.

To those wishing to locate permanently, preference will be given in the selection of apartments.

An Otis noiseless elevator with hallboys in attendance, will always be in readiness. Electric 25-cent meters with richly designed fixtures and phone in each apartment. Rates \$12.00 up.

For information apply to YANDIS COURT, Phone 7812 Bryant, or on premises.

Same Ownership as

HENRY COURT

312-318 West 4th St.

THE CLAMAN

325-330 West 4th St.

YANDIS COURT
341 West 4th St.

H. CLAMAN, Prop.

M. CLAMAN, Mgr.

THE CLAMAN

325-330 West 4th St. Phone 4239 and 6111 Bryant

Our buildings have been equipped with 25-cent prepayment electric light meters, rooms renovated and made larger, doors put on all openings, making ev'rything private, and above all, THE RATES REMAIN THE SAME.

We are continually improving, our furniture is looked after by one who does nothing else. We buy for cash, and therefore can give you in better rooms, etc., the profit that would naturally fall to an installment dealer.

Three and four rooms with bath.

\$8.00 up

will be in full blast ready to receive our theatrical friends.

Apartments consist of two, three and four rooms; some with kitchens, others with kitchenettes, large closets, tiled baths and hardwood floors, and so arranged that privacy is its chief keynote.

We are creators and manufacturers of high type housekeeping furnished apartments and our name in furnished apartment parlance means something.

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HENRY COURT

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THE CLAMAN

325-330 West 4th St.

YANDIS COURT
341 West 4th St.

Hotel Richmond

70 WEST 46TH STREET NEW YORK

1 BLOCK FROM BROADWAY, 1 BLOCK FROM 5TH AVENUE

5 MINUTES WALK TO 36 THEATRES

This excellent hotel, with its quiet, comfortable, attractive service and restful atmosphere, invites your patronage.

TARIFF:

Double room, use of bath, \$1.50 per day. Double room, private bath and shower, \$2.00 per day. Parlor, bedroom and private bath, \$3.00 per day. Parlor, two bedrooms and private bath, \$4.00 per day. For parties of three, four or five persons we have large suites with private bath at special rates, ranging from \$1.00 per day up. Telephone in every room. Good and reasonable restaurant, giving you room service free of charge. Special professional rates.

EUGENE CABLE, Proprietor.

THE SIGN OF EXCLUSIVE ENTERTAINMENT

For those who seek the ideal rendezvous of gay auto parties not too far from Broadway

Hunter Island Inn

Combines the Table Comforts of the Best Restaurant with the delights of the Old Time Country Pastime Hostelry. An excellent Cabaret and Dancing Space add to the pleasure of this unique place to eat.

HUNTER ISLAND INN

PELHAM BAY PARK, NEW YORK CITY

ARTHUR E. MAC LEAN, Prop.

Tel. 388 Westchester



ST. PAUL HOTEL

5TH ST. AND COLUMBUS AVE.

NEW YORK CITY

Ten-story building, absolutely fireproof. All baths with shower attachment. Telephone in every room.

One block from Central Park Subway, 6th and 5th Ave. L Stations. Same distance from Century, Colonial, Circle and Park theatres.

—RATES—

100 Rooms, use of bath, \$1.50 per day.
100 Rooms, private bath, \$1.50 per day.
Suites, Parlor, Bedroom and Bath, \$2.50 and up.
By the week, \$6.00 and \$14.00.

SPECIAL RATES TO THE PROFESSION

Schilling House

Catering to Vaudeville's Blue List

167-169 West 48th Street

NEW YORK

American Plan. MEAL SERVICE AT ALL HOURS. Private Baths. Music Room for Rehearsals. Phone 1854 Bryant

JOEL'S

1890 Bryant 264 W. 41ST STREET NEW YORK

Hotel for gentlemen. \$2 up a week

All Conveniences

Rehearsal Rooms

Phone Greeley 3584

HOTEL JEFFERSON

38th Street and 6th Avenue, NEW YORK

Rooms with hot and cold running water and use of bath, \$1.00 and \$1.50 single, \$5 and \$6 double.
Rooms with private bath, \$4 single, \$7 double.

HOTEL VICTORIA

250 ROOMS IN THE LOOP (Cor. Clark and Van Buren) CHICAGO

Special Rates to the Theatrical Profession

BY THE WEEK—Single, \$6 to \$9. Double \$8 to \$18.00. Modern in Every Respect

Telephone Bryant 2347

Furnished Apartments and Rooms

Large rooms \$4.00 and up

Three and Four Room Apartments \$6 to \$8

COMPLETE HOUSEKEEPING

310 W. 48TH ST., NEW YORK

Phone, Bryant 1851 Heat, Bath, Telephone

FURNISHED ROOMS

BY THE DAY OR WEEK

For the Theatrical Profession

236-232 West 48th Street

New York

Marie Rouzel

Dad's Theatrical Hotel

PHILADELPHIA

HOTEL ARTHUR

300-311 So. Clark St.

Near Jackson Boulevard

CHICAGO

New and Modern
Absolutely fireproof
Rates: Single, \$6 up per week; with bath, \$12.
Double, \$7 up per week, with bath, \$12.

BERT M. ROHN, Mgr.

SHERMAN'S HOTEL

Formerly COOKE'S HOTEL

"A Theatrical Hotel of the Better Class"

Walnut Street above Eighth

Opposite Casino Theatre Philadelphia

CAFE CABARET EVERY NIGHT

ST. LOUIS MO.

REGENT HOTEL, 100 N. 14TH ST.

NEW REGENT HOTEL, 101 N. 14TH ST.

E. E. CAMPBELL, Prop. and Mgr.

THEATRICAL HEADQUARTERS

FREE AUTOMOBILE TO ALL THEATRES

Closing this week. Harry Hastings Big Show.

CASINO (Allan J. Bachrach, mgr.)—Pictures and vaudeville. Leonardi, violin and guitar selections, enjoyed; Symonds and Weston, great applause; Morris and Wilson, hit; American Comedy Fours, encore; Bert Wheeler, laughs.

COEDS (A. Julian Bryniawski, mgr.)—Split week. Caruso and Co., novel act; Guizmann Troupe, good; Harry and Anna Seymour, pleasing; Frank Merrill, good; Clayton and Lennale, hit in English comedy patter that would go with less slapstick business; Ernest Foreman, Co., good.

GAYETY (Geo. Peck, mgr.)—Burlesque.

JOEL'S

1890 Bryant 264 W. 41ST STREET NEW YORK

Hotel for gentlemen. \$2 up a week

All Conveniences

Rehearsal Rooms

CATERING TO VAUDEVILLE'S BLUE LIST

AN OPEN BOOK

NOTHING TO CONCEAL

WE READILY ADMIT THAT WE HAVE LANDED THESE TWO BIG HITS

Sweet
Kentucky
Lady

DRY YOUR EYES

By Wm. (Billy) JEROME and Lou HIRSCH

A 100 PER CENT. NUMBER

When experienced and successful song-writers produce a perfect ballad, eighty per cent. of the battle for popularity is won. The other twenty per cent. is the proper introduction of it. "SWEET KENTUCKY LADY" has been acclaimed a perfect song, and is being sung by foremost ballad artists. Send for it at once, and be among those who are connected with a 100 per cent. number.

N. B.—10% per cent. for Duos, Trios and Quartettes.

Sprinkle
Me With
Kisses

If You Want My Love To Grow

By EARL CARROLL and ERNIE BALL

SOMETHING NEW

The season's most sensational and attractive novelty song. Featured by Vaudeville's Specialty Kings and Queens. The "far-in-the-lead" success of New York's latest amusement innovation—the cabaret revue. If you want a real act-builder, send in quick for "SPRINKLE." Unusual possibilities as a production number. As a double or conversation number it is a wonder.

ORCHESTRATIONS IN EVERY KEY—QUARTETTE ARRANGEMENTS NOW READY FOR MALE AND MIXED VOICES

M. WITMARK & SONS

EXECUTIVE OFFICES: 144 W. 37th St., NEW YORK

CHICAGO OFFICE:
Schiller Bldg. TOM QUIGLEY, Mgr.UPTOWN PROFESSIONAL ROOMS:
1500 Broadway. AL. COOK, Prof. Mgr.

JUST OPENED: SAN FRANCISCO OFFICES AT 228 POST ST. CHAS. N. DANIELS, MGR.

ADDRESS DEPARTMENT

Where Players May Be Located

Next Week (May 10)

Players may be listed in this department weekly, either at the theatres they are appearing in or at a permanent or temporary address (which will be inserted when route is not received) for \$5 yearly, or if name is in bold type, \$10 yearly. All are eligible to this department.

A
Abbie Edward Variety N Y
Adams Ron Variety ChicagoA
Adler & Arline Variety N Y
Allen & Francis Variety N Y
Armstrong Will H Variety N YAttell Abe Orpheum Denver
Avon Comedy 4 Keith's Boston

STUART BARNES

Direction, JAMES PLUNKETT

B
Beaumont & Arnold care Morris & Feil N Y C
Bowers Walters & Crooker Orpheum Circuit
Bracks Seven care Taussig 104 & 14th St N Y CC
HARRISON BROCKBANKas NAPOLEON, in
"The Drummer of the 78th"
M. S. BENTHAM, Representative

Bricsco Olive Princeton Hotel N Y C

6 BROWN BROS.

"Chin Chin," Globe, New York
TOM BROWN, Owner and Mgr.B
Buck Bros Variety N Y
Byal & Early Variety N Y
Byres & Langdon 174 E 71st St N Y C

ERNEST R. BALL

Next Week (May 10)
Keith's Cleveland
Direction Jessie Jacobs.

My advertisement in VARIETY has been productive of results.

American acts are now coming over here by each steamer, but there is still plenty of room in England for good turns.

Why not participate in the general prosperity and incidentally spend a pleasant summer?

Remember there are no matinees and no Sunday shows.

A very few weeks' work will pay all expenses of the trip and still leave a handsome profit.

Write, wire or cable at once.

GEORGE FOSTER

(Established 25 years)

BROADMEAD HOUSE, PANTON STREET,

Cable address: Confirmation, London.

LONDON, S. W.

"That's My Corn"

What a Confession!

Something hits a shoe. There's a flash of pain, and the victim says, "That's my corn."

"My corn," pared and coddled for years, perhaps. It's as needless as dirty hands.

A Blue-jay plaster, applied in a jiffy, would end that pain instantly. And the B & B wax that's in it would terminate the corn in two days.

No pain, no soreness, no inconvenience. The corn loosens and comes out. It disappears forever.

It's hard to prevent corns while having dainty feet. But it isn't hard to end them. A million corns a month are ended in this easy Blue-jay way. You do yourself injustice when you suffer from a corn.

Half your friends have proved this.

Blue-jay Ends Corns

15 and 25 cents—at Druggists
Samples Mailed Free

Bauer & Black, Chicago and New York
Makers of Physicians' Supplies

Cantor Eddie & Lee Variety N Y
Carletons Two Orpheum Los Angeles
Carr Nat 10 Wellington St London Eng
Clark & Bergman Keith's Toledo
Callina Milt 133 W 113th St N Y C
Colvin William Burbank Los Angeles
Cosina Ray Variety N Y
Conroy & Lemaire Variety N Y
Cook Joe Variety N Y
Crane Mr & Mrs Bourne Orpheum Circuit
Cross & Josephine 92 Palace Bldg N Y C

B

JIM DIAMOND and SYBIL BRENNAN
"Nittygrinder"
Next Week (May 18) Bushwick, Brooklyn

Madame Rosenberg

Begs to announce that

she is now located in her new

spacious quarters, One Hundred

Fifty-three West Forty-fourth Street,

New York City, near Broadway, opposite

the Claridge Hotel. Telephone, 5599 Bryant.

Where she has ready for inspection, the latest importations and her own exclusive creations in GOWNS, SUITS and WRAPS. Catering to theatraclals "best." Prices right.



Damerel Geo Co Orpheum San Francisco
De Dic Circus care Taussig 100 E 14th St N Y

Devine & Williams Variety N Y
Doolley & Riegel, Keith's Cincinnati
Dupree Fred Variety London

Early Trio Variety San Francisco

Elliott Kate & Williams Sam Palace Chicago

Elizabeth Mary Variety N Y
Emmett Mr & Mrs Hugh Variety London

Erlford's Sensation Keith's Louisville
Evans Chas E Co Orpheum Seattle

Fagan Byron care Cooper 1416 Bway N Y C

Faye Elsie Co Grand Pittsburgh

TEDDY FIELDS

"A STUDY IN CORK"

HERE WE ARE!

WATCH US GROW!

STANLEY MURPHY'S
MASTERPIECE BALLAD

A SNAPPY RAG SONG
By STANLEY MURPHY

A BEAUTIFUL SOUTHERN DULCY
IN A CLASS BY ITSELF

A WONDERFUL COMEDY SONG
BY AL W. BROWN AND GENE MOULTRIE

AN APPEALING MOTHER ROLLAD
BY MURRAY ROTH, BEN FISHER AND
IRVING MINTZ

"ONE LITTLE GIRL LIKE YOU"

"OH, THAT BEAUTIFUL BAND"

"LOUISIANA (I'M COMING BACK)"

"YOUR DADDY WAS A BASHFUL BEAU"

"THE DEAREST GIRL IN THE WORLD"

PUPPERS

THE MUSIC SONGS ARE THE GREATEST EVER WRITTEN BY ONE WHO SO GET IN TOUCH WITH US
WE'LL GIVE YOU THE BIGGEST WRITERS IN THE MUSIC

THE WERBLOW - FISHER CO.

MUSIC PUBLISHERS
STRAND THEATRE BUILDING, NEW YORK

SHOP TALK

BY EDWARD MARSHALL

I had begun to think I had said about all that could be said anent the value of advertising to the vaudeville artist. My arguments have been many and I have cited individual cases as proofs of my doctrine. I have had many troupers tell me that the talks have awakened them as to the possibilities of judicious advertising in their individual cases.

As I just said, I thought I had about run the gauntlet of advertising argument in this column, when I received a letter from Cohan & Harris advising me that there was a pair of seats awaiting me at the George M. Cohan theatre. Accompanied by a well-known Broadway press agent I attended the performance of "It Pays to Advertise." Right here I want to say to the actor—the ambitious actor—go see that show. You'll be unable to side-step the truth the way it's hurled at you there. Incidentally you'll be well entertained with one of the best farces Broadway has seen in many a day.

To the fellow who cannot afford to advertise especially do I prescribe this play. Then try to frame up some excuse about not being able to do any advertising at present. Not an excuse to stall off some solicitor, but an excuse to square the proposition with you, yourself. You fellows who have been slaving over your business deficiencies with the excuse that you withhold publicity from yourselves because you can't spare the money, won't find a leg to stand on if "It Pays to Advertise" sinks into your think tank one-fourth as deep as it got into mine.

To the fellow who cannot see where advertising will do him any good, I also advise a couple of hours at the Cohan. There's just a chance that this truth will puncture his hide as well.

We arrived early at the theatre and we had ample time to study the make-up of the audience. I would advise you, too, to go early should you decide to take my tip and see the show. If you are in the least observing you notice that the theatre is drawing a class of men who are keen to get any additional dope upon advertising that might have perchance got over their heads. If you will stroll into the smoke room between the acts you might learn some additional advertising truths. I did.

It matters little whether you're exploiting soap, breakfast food, a garter, beverage, garment, steamboat, a play, an actor, a circus or an undertaker.

Take the one best argument of the merits of your product or of your ability to fill a certain want a little better than the other fellow and plug it week after week. Clothe your argument in as many different phrases as you can and stay with it and it won't be long until you'll have everyone believing it, and after they believe it, they will be making your claims for you as if the idea were their own.

What's the best grape juice? What kind of a collar do you wear? Why? What kind of a rubber heel keeps you from slipping? Who is the greatest black-face comedian Broadway gets a look at? Who is the best known movie star and the best movie comedian? Who is the representative Yankee Doodle comedian and why—why—WHY?

When you read something repeatedly and when something is continually flashed before you it gradually grows upon you. The first thing you know you're passing the word along yourself.

Many vaudeville actors will tell you that advertising is alright enough for a breakfast food or a cigar, but that they cannot see where the thing comes in as far as they are concerned. Did you ever notice that every now and then somebody comes forward with a new act and almost instantly you hear the name of the act upon everybody's tongue? Every now and then VARIETY blazes forth with page spreads about some new act. At any rate, you know quite a number of these surprise acts have been put over and have almost instantly become the talk of the town. Sometimes you will see one of the new sensations and you will say that they are no better than hundreds of other turns already established in vaudeville. Yet they are featured and they are talked about.

I can think of no less than a half-dozen standard names to be seen in the electrics who literally jumped into the lights from the start. Sometimes they don't last despite the publicity, but that is because they lack the ability to entertain. Possessed of real ability they generally find their lofty position secure. Yet on the other hand can it be denied that there are many, many just as clever people working small time for small salaries?

Now there is the idea to ponder over.

There is one other proposition I want to touch upon here. I have heard it said advertising has no effect upon the managers who buy acts. That is tantamount to saying the managers are entirely different from the average normal American. The fellow who takes this view will concede, I think, that doctors, lawyers, authors, mechanics and other intelligent classes of men are open to advertising conviction. The very fact that they wear Arrow collars and B. V. D.'s proves this. I'll bet any buyer of acts, when going into a store, will ask for certain products, and will not accept a substitute. I'll also wager that when they decide upon certain acts for certain spots they are going to have them if they are to be had. And if this is so, isn't there a chance of you elevating your name to the well-known class for which no substitute will be accepted?

See "It Pays to Advertise," whether you believe in advertising or not.

CORRESPONDENTS WANTED

VARIETY has an attractive proposition to submit to those wishing to be VARIETY correspondents.

The work will not interfere with other pursuits, but can be developed into a permanent income by active people.

Newspapermen should be particularly interested in it.

Address all applications to

VARIETY, New York City

JOH. JOSEFSSON'S ORIGINAL ICELANDIC GLIMA CO.

Billed by Ringling Brothers as JOHANNES TROUPE

Fern Harry Variety N.Y.
Fiddler & Shelton, 23 W. 131st St. N.Y.C.
Ford & Truly Temple Rochester

EDDIE FOY
AND FAMILY
IN VAUDEVILLE

HAZEL FOLLIS
of the FOLLIS SISTERS
Now Playing Doodlers
With McINTYRE AND HEATH, in
"THE HAM TREE"

G
Gladiators The Temple Detroit

JOHN CUTTY

The Versatile Musician

ONE OF THE HITS OF THE SEASON ON THE
POLI TIME

NEXT WEEK (May 10) WILKESBARRE and SCRANTON

I. MILLER, 1554 Broadway, Bet. 46th and 47th Sts.
Tel. 524-7 Chelsea

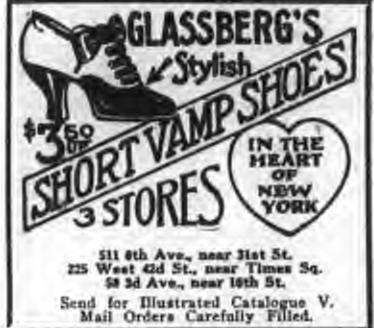


Manufacturer
of Theatrical
Boots and
Shoes.
CLOG, Ballet
and Acrobatic
Shoes a Spec-
cialty. All work
made at short
notice.

Write for Catalog 4

CROSS LETTER HEADS

Contracts, Tickets, Envelopes, Free Samples,
STAGE MONEY, Inc. Bank of Herald Cuts, 25c.
CROSS PRINTING COMPANY CHICAGO
581 S. DEARBORN ST.



MUSIC ARRANGED
PIANO ORCHESTRA
Songs taken down from voice. Old or-
chestrations rewritten. A nice, quiet
office where you can talk to a man who
will give you just what you want.
W. H. NELSON
Suite 401, Astor Theatre Bldg.
1331 Broadway

PHOTOGRAPHS
Reproduced as good or better than the
originals
GAIRING
128 N. La Salle St., Chicago.

Water Front Property
on Jamaica Bay, adjoining
FAR ROCKAWAY
Lots \$250 and upwards; all improvements; \$25
down and \$5 monthly.
INWOOD ESTATES
22 Broadway, N. Y. City
Illustrated Booklet No. 4 on request

FOR SALE
COMPLETE BOAT SET
(New) Costing \$550.00
Or will exchange for small automobile. Apply
(letter only) 1888 DeKalb Ave., J. M.

DO YOU WANT A DRAMATIC SKETCH
WITH A PUNCH AND A GO? I wrote and
staged "The Woman and the Law," played 200
times and "Justice," played 400 times, and I
can write something for you. Address
JOSEPH ADELMAN, 149 East 46th St., New
York.

VELVET DROPS
All shades and sizes. Special discounts this
month. **CONSOLIDATED VELVET CO.**, 245
West 46th Street, N. Y. City.

Any one knowing the whereabouts of HARRY
HOLT (Harvard Trio Cyclists) please write his
mother immediately, care VARIETY, New York.



running through in 714-718 7th Ave.
569 Melrose Ave., Bronx
OPPOSITE STRAND
Phone Bryant 7726 Phone Melrose 6511

SCENERY
Velvet Drops
OF SUPERIOR QUALITY
SPECIAL PRICES
SKETCHES AND MODELS
ON REQUEST

American Scenery Co.

INC.
GAETY THEATRE BLDG.
1517 BROADWAY

Special Service to the Vaudeville Profession

JACK E. GARDNER
In "CURSE YOU, JACK DALTON"
Direction, HARRY WEBER

Gordon & Elgin Variety N.Y.
Gordon City Co Orpheum Winnipeg
"Green Beetle" Orpheum Denver
Gray Trio Variety N.Y.
Greco Karl J Mariashoff St. Binger-Rhein Germ
Guerite Laura Variety London

H

Hart Marie & Billy Variety N.Y.
Hayward Stafford & Co Variety N.Y.
Heather Josie Variety N.Y.
Hermann Adelaide Hotel Pierpont N.Y.
Hagans 4 Australian Variety N.Y.
Holman Harry Co Temple Rochester
Howard & Syman Variety N.Y.
Howland & Leach Variety N.Y.

I

Ideal Orpheum San Francisco

J

Jefferson Joseph Palace Theatre Bldg N.Y.
Jewell's Manikins Academy Norfolk
Johnstone's Musical Variety London
Jordan & Doherty Variety N.Y.
Jordan Girls Orpheum Winnipeg
John Karl Keib's Cincinnati
Jesefson Iceland Glims Co Ringling Circus

K

Kajiyama Temple Rochester

L

Parillo & Frabito Orpheum Los Angeles
Pelleter Pierre Variety N.Y.
Pruitt Bill Forsyth Atlanta

M

Reeves Billy Variety N.Y.
Reilly Charlie Variety San Francisco
Reynolds Carrie Variety N.Y.
Richardson Michael 10 Leicester Sq London
Rocher's Monkeys Music Hall 2 Malden Hill
Gardens Malden Eng

REGARDING MAIL!!!

The one best way to insure prompt receipt of your mail is through VARIETY'S

Address Department

It can't go wrong. No forwarding.
May be changed weekly.
ONE LINE \$5 YEARLY (\$2 times).
Name in bold face type, same space and time, \$10.
Send name and address, permanent, route or where playing, with remittance, to
VARIETY, New York.
(If route, permanent address will be inserted during any open time.)

KLEIN BROS.

"THE GERMAN ADMIRALS"
Next Week (May 18), Orpheum, Spokane

Kelso & Leighton 167 W 34th St N.Y.C.
Kennedy Jack Co Orpheum Kansas City
Krelles The care Irving Cooper N.Y.C.
Kronold Hans Variety N.Y.

L

LA FRANCE and BRUCE
Orpheum Circuit
Direction, HARRY WEBER

Langdon The 801 Palace Bldg N.Y.C.
Leonard & Willard Variety N.Y.
Littlejohns The Variety N.Y.
Lloyd Herbert Pantages Circuit
Lowes Twin Variety N.Y.

Blanche Leslie
PLAYING FOX CIRCUIT

Mardo & Hunter 25 N Newstead Ave St Louis

Need Tights?

We manufacture tights, shirts, Leotards, Fosing and Union Suits, in cotton worsted, Foothills and Lime-light Silks; also Pure Silk. Write us for a catalogue, measuring blanks and price list.

WALTER G. BRETFIELD CO.,
1367-1369 Broadway, Cor. 37th Street.

DR. JULIAN SIEGEL
DENTIST

SCENERY
DROP CURTAINS

LEE LASH STUDIOS

308 to 316 East 48th Street

Broadway Offices
LONGACRE BUILDING

"I Write all Nat M. Wills' material"

JAMES MADISON

AUTHOR FOR MANY HEADLINERS

108 BROADWAY, NEW YORK (Room 417)

Special Service for Vaudevillians

Lehigh Valley Railroad

Rochester, 37.50 Toronto, 31.50

Buffalo, 31.50 Chicago, 31.50

All Steel Cars, Lowest Fare, Special

Passenger Service.

If You Want Anything Quick—

Phone W. B. LINDSAY, E. P. A., Bryant

4312

A. J. SIMMONS, A. G. P. A.

Ticket Office, B'way & 4th St., New York

Theatrical Photographer

100 8x10, \$10.00 (Originals)

100 8x10, \$7.00 (Reproductions)

100 5x7, \$3.50 (Reproductions)

H. TARR

668 EIGHTH AVENUE NEW YORK

Will sacrifice my lot at
BRIGHTWATERS, L. I.

This "Venue of America." It is not a land abounding in
luxury pleasure, but an established and silent development
where nature, aided by men of artistic view and integrity
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LETTERS

Where C follows name, letter is in Variety's Chicago office.

Where S F follows name, letter is in Variety's San Francisco office.

Advertising or circular letters will not be listed.

P following name indicates postal, advertised once only.

Adair Janet	A	Bergere Valerie (C)
Adair J. E.		Bernard Ray (C)
Adams Billy & Edith		Bertina McIle
Adams Geo W		Blimbe Lois (C)
Alford Jack (C)		Blissett Mrs J
Allen Frederick		Briggs Edward
Anderson Corinne		Briere Maurice
Anson E. A. (C)		Brower Jan H (C)
Armstrong Eddie		Brown Gil (C)
Armstrong Leatrice		Bulger Harry (C)
Astor Mae		Bury Amelia

B	C
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Barnard Geo	Carter Robert
Barrie Nigel	Callahan Irene
Barrows Chas	Carr Mr W B
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Dalton Dorothy
Dean Daisy (C)
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Delmar Frank
Delmar Jules
De Montrouge G D
Denmore Beth
De Wolf Mr.
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Dreano Josh
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Dunmore Eileen (C)
Dunroy Will Reed
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E
Ealand F H (C)
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Earle Ed
Edwards Jess
Eldrid Gordon
Elliott Clyde (C)
Elliott Billy (P)
Ellie Al
Everette Flossie (C)

F
Fanton Edw
Farley & Butler
Fobe Helen
Fern Billie
Fillmore Nellie
Finley Bob (C)
Florence Helene (C)
Flower Nancy
Flynn J H
Foy Lee Tong (C)
Forrester Sid (C)
Ford Edwin
Ford Max
Ford Sisters
Frankle & Viol (C)

G
Galvin J A (C)
Gardines (C)
Garcia Marie (P)
George Vera
Golding Keating (C)
Golden Morris
Goff Billie (C)
Gordon & Elgin (C)
Gould Billy
Granville Taylor (C)
Graydon James (C)
Gregory F L
Grimes Ed

H
Hager & Goodwin (C)
Hall Frankie
Hamid Gee (C)
Hansen Mr (P)
Hall Lou
Harcourt Dally (C)
Harcourt Charles
Hart Julius (C)
Harvey Trio (C)
Haywood Jasie
Heath Frankie
Hedder Mrs J
Heron & Preston (C)
Herbert Mysterious (C)
Hilliary Evelyn
Hooper Billy (C)
Horli R (C)
Houston Lillian
Hoyt Hal H
Howard Jas (C)
Hugh Madge
Hyde Arthur E

J
Jackson Gee
Jewell Jack
Jones Edith (C)
Jones Johnny P
Jordan Leslie (C)
Jordan Tracy (C)
Josephson Mrs R
Julie Madame

K
Keans Chas (C)
Keenan Frank
Keith Ed
Kelly-Platel Co (C)
Kern J (C)
Kerr Phoebe
King Lee H (C)
Kinlaw J S (C)
Kinney Thomas

L
Lang Jimmy Gaby
La Point Bro (C)
La Palva
La Viva
Lawrence Dorothy (C)
Lawson Bonnie
Leach Hannah
Le Beau Lou (C)
Leechlyn Dan (C)
Lembeck Dick
Lee Mrs M
Leonard Bert (C)
Leonard Eddie (C)
Lenore Miss (C)
Lewis Jack M (C)
Lloyd Kenneth (C)
Lockwood Helen
Lockwood Howard
Lorraine Lillian (C)
Lorraine Fred S
Lusinski Jack (C)
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Morton Ed (C)
Murphy Frank
Murphy Maile
Musgrave Harry (C)

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Nadolay (C)
Nash Haste
Nason F L
Nathano Bros (C)
Nelson Floye
Newton Marcella

O
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Owen Herman

P
Banty Joe
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Josephine Gassman, who has been on the circuit over 70 weeks (and still going strong), said if the gang back in the States only knew what a "paradise for actors" Australia really is, God what a stampede there would be. If you have a good single, double or novelty act, get in touch with BEN J. FULLER'S CHICAGO OFFICE. Silence a polite negative.

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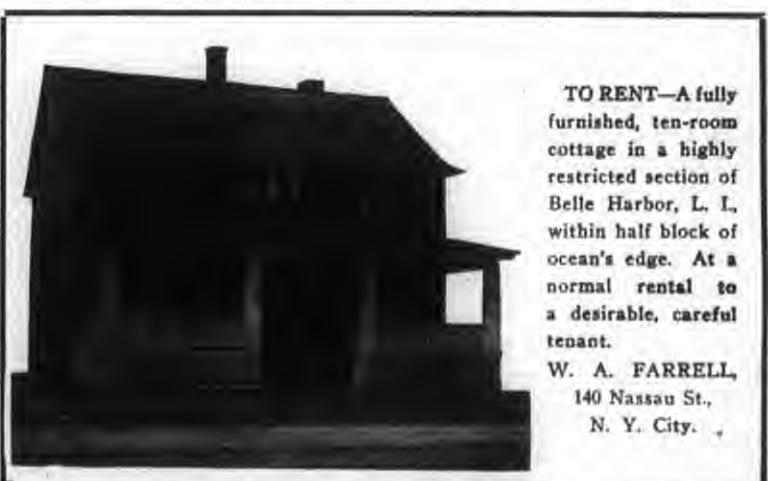
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Stover W B

Stuart Frances N
Sweet Mr S
Sykes Harry (C)

Victor The Great (C)
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Volta Dr

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HALLEN and FULLER

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By JUNIE McCREE

"THE CORRIDOR OF TIME"

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Costumes by Orange Co.

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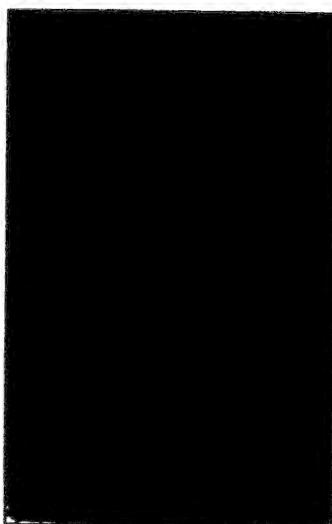
FREDERICK HALLEN
(25 years ago)



FREDERICK HALLEN
(today)



MOLLY FULLER
(25 years ago)



MOLLY FULLER
(today)

READ WHAT THE MANAGERS SAY:

Atlantic City, March 18.
Junie McCree,
New York City.
(Telegram)

Hallen and Fuller opened at the Nixon today with their new act, "The Corridor of Time," and were an absolute riot. Took ten bows. Hallen made curtain speech. Best thing seen in vaudeville in some time. On Broadway it would be one big hit.
(Signed)

HARRY BROWN.
(Manager New Nixon Theatre)

Brooklyn, April 18.

Dear Mr. Hallen:
Your new offering for vaudeville, "The Corridor of Time," was a splendid success here, and to the older patrons of the theatre who have pleasurable memories of the old names, old dances and old songs, it was a revelation. As a novelty in "one" it is distinctive. With best wishes for its continued success, I am truly,
(Signed)

HARRY W. CRULL.
(Mgr., Keith's Greenpoint Theatre)

Newark, N. J. April 19, 1915.

Dear Mr. Hallen:
Fill this in yourself

I can't say too much about your new act.
(Signed)

LEWIS R. GOLDING.
(Mgr. Proctor's Theatre, Newark)

New York City, April 23, 1915.

Dear Mr. and Mrs. Hallen:
Your new act, "The Corridor of Time," I can truthfully say is a distinct novelty. It surely made me feel good to see the reception you both got last night when you came upon the stage, and it proved to me conclusively that names in vaudeville count. You were surely a decided hit in our theatre.
Hoping you work fifty-two weeks out of the year, as you deserve it, and with kindest regards, remain,
Very truly,
(Signed)

C. P. STOCKHOUSE.
(Mgr. 81st St. Theatre)

New York City, March 31, 1915.
Dear Mr. Hallen:
Your new act, "The Corridor of Time," was a big surprise and the hit of my bill.
(Signed)

WM. H. QUAID.
(Mgr. Proctor's 5th Ave. Theatre)

Direction of GENE HUGHES, U. B. O.

Keith's Orpheum, Brooklyn, Next Week (May 10)

CHALK PROGRAMS

MANY A YOUNG FELLOW'S GOOSE IS COOKED WITH A CHICKEN—
I DO MY CHALK-
OLOGY ACT LEFT-
HANDED BUT I DO IT
RIGHT

CONGRATULATIONS GO TO
PERRY SEMERAY HERE
EDWARD MARSHALL—
ALFALFA'S CHALKLOGIST

FREE!

Year's subscription to VARIETY, if you tell VARIETY who we are.

Where, OH WHERE,
are all those Actors
who said to me during
the past Winter—
"Now you must be sure
and stay awhile with us
at FREEPORT this Summer."
MAIL—ONE FEE BANK DRAFT OR THE NAME
OF WHOM TEN INVITATIONS UP A DRAFT.
WALTER WEEMS.

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Comedy—Harmony—Singing
Hotel Teller, Detroit, Mich.

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1710 Clybourn Ave.
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HARRY HOLMAN
in
"Adam Killjoy"

Direction
THOS. J. FITZPATRICK
Next Week (May 10), Temple,
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Dancing DALYS
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JULES

LA BARBE and DONAIRE

WORLD FAMOUS APACHE DANCERS

CHOOOLER

THE BOY PAPERBOY

"Oft I sit and wonder,
At the flitting weeks roll by,
Why it is that S. & D.
Are always on the fly?"
"There's a Reason."
(Not Grapenuts.)

ODIE LICKINSON

THE GIRL SOPRANO

FRANCES CLARE

and
GUY RAWSON
with
"Their Little Girl
Friends"
in
"Yesterdays"

A Delightful Story of Youth
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THE MINIATURE PRIMA DONNA
Personal Management, NICK HANLEY

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Direction,
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Now Playing RETURN ENGAGEMENTS over FULLER-BRENNAN CIRCUIT, Australia

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Season's Sensation

Personal Direction, ARTHUR KLEIN

SHAPIRO, BERNSTEIN & CO.,

MUSIC PUBLISHERS
LOUIS BERNSTEIN, Pres.

A FEW MONTHS AGO WE ANNOUNCED "THE LITTLE HOUSE UPON THE HILL" AND PREDICTED A SURE HIT—WE'VE KEPT OUR WORD, AS THE SONG IS NOW MUSIC HISTORY.

IT IS WITH A SENSE OF DEEP GRATIFICATION THAT WE ARE HAPPY TO OFFER A MARCH BALLAD THAT WILL SWEEP THE COUNTRY—WE WILL STAKE OUR REPUTATION ON THIS UNQUESTIONED SENSATIONAL ABSOLUTELY SURE FIRE HIT—SOMETHING THE WHOLE SINGING PROFESSION HAS BEEN LONGING FOR—

"JANE"

MARCH BALLAD

By HALSEY K. MOHR

MACDONALD and PUCK'S OVERNIGHT WINNER

"DANCING 'NEATH THE IRISH MOON"

A WONDERFUL CLOSING OR OPENING NUMBER

A COMIC NOVELTY NOW BEING INTRODUCED BY MANY HEADLINE ACTS

"SHE LIVES DOWN IN OUR ALLEY"

By BAYHA and McCAREN

AND THE SONG THAT WILL LIVE FOR YEARS

"THE LITTLE HOUSE UPON THE HILL"

SHAPIRO, BERNSTEIN & CO.,

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NEW YORK CITY

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TEN CENTS

VARIETY

VOL. XXXVIII. NO. 11.

NEW YORK CITY, FRIDAY, MAY 14, 1915.

PRICE TEN CENTS



LIGHTNER AND JORDAN

Sagacious artists such as Thea Lightner and Dolly Jordan, looking toward the future through simultaneously constructing a reputation and repertoire, wisely take advantage of our organization and through co-operation with our professional department are continually supplied with the market's latest products. The result is evidenced



through their present professional standing. Recognized as a standard big-time turn, these two clever girls find themselves in constant demand.

Their list of numbers includes "Bird of Paradise" and "Love Me or Leave Me Alone," two sure-fire popular melodies that never fail to materially aid in earning them individual honors wherever they appear.

LEONARD AND WILLARD

Harry Leonard and Jessie Willard, who recently completed a most successful tour of the Australian vaudeville circuits are now playing the Loew Circuit in the east, offering their clever little novelty, "Outside the Inn," by Henry Bergman, in which they in-

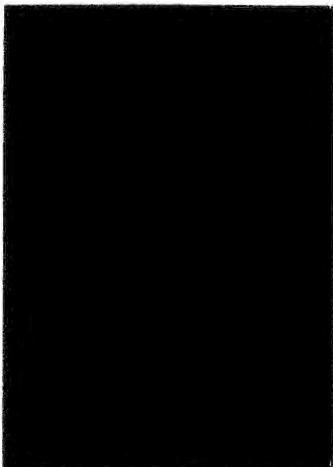


introduce three of Waterson, Berlin & Snyder's song gems, "Bird of Paradise," "Dixieland" and "Si's Been Drinking Cider."

Well equipped with all the essentials of vaudeville and possessing unusual personality and musical ability, this clever duo have developed their vehicle into a standard vaudeville number and never fail to live up to expectations.

NEW STUFF

I was born in a little town in Massachusetts called Leominster. I was brought into this wet world by Santa Claus and left to dry on top of a held-over Xmas tree Jan. 1, 1886, making me a New Year's present to my folks and a God-send to the world in gen-



eral. My first appearance on the "make believe" was at B. F. Keith's first theatre in Boston. That was in 1889. I have accomplished the great feat of doing 16 shows in one day.

To Waterson, Berlin & Snyder: You have one of the most wonderful songs in years in "My Bird of Paradise." My wife wanted one for her hat and I couldn't afford it, so I bought her the song and she has forgotten all about the one for the shed. Truly, it is a wonderful song.

Sincerely,
BERT FITZGIBBON.

LLOYD AND BRITT

Two clever youngsters who established a record in England during their recent visit there, Britt having been a prominent member of the Ragtime Octette with which he played the entire Moss and Stoll tour, including a twelve-week run at the London Hippodrome. Lloyd was also singularly



successful in England, having been selected by Ned Wayburn to star in his revue.

Their careers abroad were interrupted by the arrival of the military festivities and last August the duo teamed for vaudeville. Since then they have appeared with marked success in the U. B. O. houses, featuring the Waterson, Berlin & Snyder selections.

!!! A Remarkable Record !!!

An heretofore unparalleled achievement in the history of modern song publishing is recorded in the popularization of Irving Berlin's "My Bird of Paradise," remarkable for the short time utilized to establish the number as a stage hit, remarkable for its immediate recognition and acceptance as a "sure thing" song by the professional singing world, and doubly remarkable in that it has been universally endorsed by the public and listed at the top of the season's "Best Sellers" five weeks after its release.

IT STANDS IDENTIFIED AS THE PEER OF ALL ORIGINAL COMPOSITIONS

"MY BIRD OF PARADISE"

The Song that Directed Competitive Inspirations into an entirely New Channel.

The Song that Cracked All Modern Made Records for an Overnight Hit.

BECAUSE it will fit any act.

BECAUSE it is one of Berlin's best.

BECAUSE of its strangely hypnotic melody.

BECAUSE it sounds better every time you hear it.

BECAUSE it will never become monotonous through stage wear.

BECAUSE it is of perfect construction.

BECAUSE it is that peculiar type of song that wins applause with its introduction.

ORCHESTRATIONS IN ALL KEYS. DON'T MISS IT. GET IT NOW.

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MAX WINSLOW, Professional Department

VARIETY

Vol. XXXVIII. No. 11.

NEW YORK CITY, FRIDAY, MAY 14, 1915.

PRICE 10 CENTS

\$4,200 WORTH OF "CUT-RATES" FOR 44th STREET LAST WEEK

Joe Leblang's Cut-Rate Agency Establishes Record for Half Price Tickets. Sends "Peasant Girl's" Gross to \$8,000. Agency Has List of 100,000 "Subscribers," and Doing Enormous Business, But Lost \$1,700 in One Day.

The record in cut-rate theatre ticket selling was reached last week by the Joe Leblang agency in the basement of the Fitzgerald Building, when the half-price tickets sold for the Shuberts' attraction, "The Peasant Girl," at the 44th Street theatre, reached a total of \$4,200, sending the gross of that show for the week up to \$8,000, the theatre itself (over the box office counter and by way of hotels, also other outlets) collecting direct, the difference, \$3,800.

As Leblang claims after a careful study of his list of 100,000 names (known as "subscribers") and a survey of the people lined up in his agency, that less than 10 per cent. of his customers are regular theatregoers to the \$2 theatres. The cut rate agency "gave" the 44th Street nearly \$4,000 on the week the attraction otherwise would never have secured in the same house.

Anyone curious enough to linger around the Leblang establishment will coincide with the proprietor that he is the means of sending an entirely new clientele to the Broadway theatres. It appears also to place a powerful weapon in Leblang's hands, as through his assistants he can influence the cut rate business to an unlimited extent into any theatre he is handling the coupons for.

Notwithstanding, however, that the Leblang agency is doing an enormous business in the half rate coupons, the agency is reported to have lost \$1,700 Monday, with the highest day's business of the season to its credit. The loss accrued through Leblang having contracts to take a certain number of tickets daily for certain houses, and being "stuck" with several he had contracted for.

As against the Leblang assistance to

"The Peasant Girl" and its gross of \$8,000, the Klaw & Erlanger house, Amsterdam, with "Watch Your Step," not using cut rates, did about \$8,000 last week; "The Show Shop" did \$4,100; "Twin Beds," \$3,800; "Song of Songs" (also aided by Leblang with a guaranteed sale for six weeks), \$6,400; "Under Cover," \$3,800; "It Pays to Advertise," \$4,400, and "The Lie," \$2,300. "Chin Chin" at the Globe had its first serious drop last week, getting about \$12,000. "The Natural Law" at the Republic did \$3,900.

While Cohan & Harris, who own the "Advertise" piece, announced themselves as opposed to the cut rate, it is said that "On Trial," their show at their theatre (Candler) is placing its tickets with the Leblang agency under contract.

The Shuberts appear to be the most fluent of the Leblang steady patrons, and what is considered the Shuberts' best attraction in their smaller houses, Lou-Tellegen in "Taking Chances" at the 39th Street, has its tickets listed with the others at Leblang's, "On Trial" and "Taking Chances" having a reserved desk to themselves.

BIG ELECTRIC SIGN DARK.

The big electric sign on the south wall of the Palace theatre building is dark. It is the best located incandescent illumination along Broadway, with a location that while it was not an expense to the Palace, was worth at least \$10,000 yearly.

The building department is said to have raised some technical point over the sign and it will have to be adjusted before the B. F. Keith list of features again appears in the lights.

If you don't advertise in VARIETY,
don't advertise.

SHUBERTS, OWN PUBLISHERS.

The Shuberts are reported about forming a music publishing concern, to handle the sheet music of their productions. It is not unlikely Leo Edwards will be an important member of the Shuberts music company, probably its manager. Mr. Edwards has retired from the Charles K. Harris staff, where he was for three years, writing a large number of song successes for Harris, which were never heard of in the usual song publishing way.

Some years ago the Shuberts tried music publishing under the title of "The Trebuh's" ("Shubert" spelled backwards) Co.

TOWER OF JEWELS FOR B'WAY.

Schenectady, N. Y., May 12.

A Tower of Jewels, similar to that at the San Francisco Exposition, is being sought by Flo Ziegfeld, for the Amsterdam theatre, New York. The theatrical manager is in communication with W. D'A. Ryan, the illuminating engineer of the General Electric Co. here, regarding it.

W. J. Gosling, who designed and supervised the construction of the Expo's Tower, is east and has an appointment with Mr. Ziegfeld.

"DUM DUMS" SKIT.

Madge Voe and Co. will shortly crash through the ranks of neutral vaudeville with a dramatic skit built around the present European conflict carrying the pleasant little nom-de-guerre of "Dum Dums," which title has been officially handed to a blacklisted bullet by the quarrelsome nations abroad.

FILM WEDDING PRESENT.

Harry Shipley (manager of Rolfe's "Bride Shop") and Beatrice Hoover, of the same act, were married last week. A moving picture of the ceremony was taken by Rolfe and presented to the couple as a wedding present.

ENTERTAINING THE FLEET.

Takio Namba, an American Jap, will fulfill a unique engagement next Sunday at 3:30 p. m. when he will do a head-stand at the extreme top of the super-dreadnought "New York," a platform having been erected atop the wireless apparatus for the stunt.

PAYING 'EM TO SEE SHOW.

The Shuberts have instituted a new managerial feat at the Winter Garden where they have their own paid in advance audience to applaud the show at each performance. There are between 10 and 20 members in the clique, scattered throughout the house. The boys are ex-chorus men who were with some of the Shubert road productions now closed. They receive \$5 weekly apiece to sit through each performance of "Maid in America." In speaking of his new vocation the other evening, one of the boys stated that it was "darned hard work, too."

TANGUAY AT PALACE.

The Palace next week will have as its feature attraction Eva Tanguay, for whom it will be a return date this season.

Miss Tanguay was to have appeared at the big house next month, but when Calve, booked for the Palace next week, reported her voice needed attention, Miss Tanguay was called upon. She is at the Orpheum this week, which was to have ended her regular season in vaudeville.

SMALL OFFER FOR GRAND.

The Gould Estate is said to have received this week an offer of \$15,000 yearly rental for the Grand opera house at 8th avenue and 23rd street. Klaw & Erlanger's lease on the theatre expires Aug. 1, next. The firm is paying \$55,000 annually for it. Sometime ago the Grand was offered on lease at \$35,000 per annum.

WARFIELD AS SHYLOCK.

The David Warfield-David Belasco play plans for next season contemplate Mr. Belasco presenting Mr. Warfield in "The Merchant of Venice," with Warfield as Shylock.

It will mark Warfield's first characterization of a Shakespearian role.

A. C.'S GARDEN REOPENING.

Atlantic City, May 12.

Keith's Garden theatre will reopen here, probably June 14, for the summer season, with big-time vaudeville again the policy, and also Charles Anderson as manager.

CABLES

LONDON ALL SHOT TO PIECES;
HOUSES REPORT BUSINESS OFF

None of the Theatres Pulling Capacity. New Attractions Fail to Attract Business. Number of Closings Contemplated.

London, May 12.

"Tonight's the Night," which opened at the Gayety April 28, is not drawing up to expectations and business with "On Trial" is reported somewhat below the standard, despite the tremendous start the piece enjoyed on its opening.

"Strike Me," the three-act farcical romance by Gladys Unger and Paul Rubens, opened at the Apollo May 5 and went over nicely, but the piece does not seem to be drawing as expected. Charles Hawtrey gave an excellent performance in his prominent role.

"Wild Thyme" closed rather abruptly at Dublin, May 8, although such a move was looked forward to when Seymour Hicks booked in "Broadway Jones" for May 24.

"Three Spoonfuls," now running at the Criterion, supposedly under a six-week guarantee, is apt to close any day.

"Searchlights" discontinued May 12 with the production of "The Angel of the House" and "The Argyle Case" expected to give up its run at the Strand to be replaced by Fred Terry's revival of "Henry of Navarre."

LUSITANIA LAMENT.

The universal theatrical lament over the loss of Charles Frohman brought along with it during this week the probability of the future managerial abiding place of the Frohman stars. None excepting Billie Burke is said to hold a contract from the lost manager.

It is expected Alf Hayman will continue the Frohman theatrical enterprises, although it would not surprise many were some of the Frohman stellar lights to place themselves under the direction of Charles Dillingham. Miss Burke doubtlessly, when her Frohman contract expires after next season, will be managed by her husband, Flo Ziegfeld.

The condition of Mr. Frohman's estate has been variously speculated upon. It is not expected to be a large one owing to the lean seasons the show business has lately passed through.

The mourning for the Lusitania's drowned from theatricals extended to Charles Klein, Jules Miles Forman, together with Elbert Hubbard and his wife.

The Lusitania sinking immediately stopped foreign bookings from this side. Many negotiations were on for American acts to go abroad, but they abruptly ceased. Several acts sailed May 1 on the New York (American Line). Boone and Meyers were persuaded not to take the Lusitania by Paul Tausig & Son, the steamship agents, who placed all acts

traveling through them on the New York as reported in *VARIETY* of April 30.

Ethel Latimer and Henry Rozchez were listed to sail on the lost boat. Miss Latimer canceled through a superstition and Mr. Rozchez through a law suit on this side. Miss Latimer, after having her horoscope read, sailed May 1 on the Transylvania. Cancellations for this boat were entered by Rosie Lloyd and Burr and Hope just before sailing, although their baggage had gone aboard and was carried away on it.

In the English colony in New York it was being said immediately after the boat went down that a German stock broker on the Exchange had made a heavy wager before the Lusitania sailed from New York she would never reach the other side.

Herbert Light, former juvenile comedian with the Broadway, Camden stock company, was among the American survivors of the Lusitania. He was going abroad to visit his mother, who was dying. After Light had sailed, a cablegram was received for him in Camden which was opened by his friends. It announced the death of the parent.

London, May 12.

Melville Gideon, mentioned in the reports as a passenger on the Lusitania, was not aboard.

The Variety Controlling Co. received notification this week from the De Lessos, canceling their scheduled tour, the fate of the Lusitania probably prompting them to remain in America.

Los Angeles, May 12.

A call has been issued here for a mass meeting of all the former Charles Frohman actors to prepare a suitable memorial for the dead magnate. Rev. Dr. Francis, pastor of a local church, announces a sermon next Sunday to be constructed around the death of Mr. Frohman.

FROHMAN'S FRIENDLY RECEIVER.

London, May 12.

A friendly suit has been filed here by Dion Boucicault, Charles Frohman's England's producer, to have a receiver appointed immediately. The legal request was granted placing William Lestocq, the Frohman general manager here as receiver. The property involved comprises the lease on York's theatre for 18 months still unexpired, half the interest in "Rosy Rapture," and \$12,000 now in local banks, in addition to the play royalties.

If you don't advertise in *VARIETY*,
don't advertise.

HIP'S NEW REVUE.

London, May 12.

The new revue, or second edition of "Business As Usual," at the Hippodrome was produced Monday. It received excellent notices in the papers.

The show has no decided song hits. It needs condensing and quickening. Rehearsals were called Tuesday to chop an hour out of the performance. The same day Albert de Courville, the Hip's director, made the largest deal for tickets with the libraries that has happened since the war started. de Courville joined with the company in



SHIRLEY KELLOGG

presenting a handsome present to William J. Wilson, who staged the revue.

The Hip show contains a motor car scene, said to resemble that used by Conroy and Lemaire in "Fads and Fancies" in New York. It also has the burlesque of "On Trial," done in "Hello Broadway" at the Astor, New York. The "Balloon" number from "The Midnight Frolic" on the Amsterdam Roof, New York, is also there.

Shirley Kellogg prettily led several production numbers. Violet Lorraine scored a big hit in a Coster number. Johnny Henning (John and Winnie Henning) did very well in a specialty. Anna Wheaton was well liked. Harry Tate's usual eccentricities got over. Jordan's Colored Syncopated Orchestra failed to start anything at all.

WILSON COMING BACK.

London, May 12.

William J. Wilson, who staged the new Hip revue, sailed today on the Adriatic to be in New York when his suit for \$2,800 against the Shuberts comes up May 22. Another suit against the same defendants is for \$5,500, claimed by Arthur Voetlin. Both men allege violation of contract through being summarily dismissed from the New York Hippodrome.

VAN HOVEN, FAST HIT.

London, May 12.

Van Hoven opened at the Empire, Liverpool, Monday night and scored strongly with his "nut" comedy, but was induced to speak his lines somewhat slower after the first performance at the suggestion of the management, the English audience finding it rather impossible to keep up with his continuous flow of language.

SAILINGS.

San Francisco, May 12.

May 11 (for Australia), Jimmy Britt, Two Excellas, Two Tyrells, Ballinger, Hamilton and Barnes, Gen. Pisano and Co. (Ventura).

Reported through Paul Tausig & Son, 104 East 14th street, New York: May 15, Mr. and Mrs. S. Cait, Louie Cait, Walter Roy (St. Louis).

IN PARIS.

Paris, April 26.

The revue by De Cottens at the Folies Bergere was withdrawn after a short inning, and Aumont has likewise retired as manager. Maurice de Marsan (former editor of the Paris "Music Hall") has secured the temporary "war" lease of the house. Mme. Rasimi was also a candidate but missed it. Marsan will give vaudeville.

The Concert Mayol is now playing vaudeville, the revue having failed to draw. Mado Minty in her spider-web act is the present headliner.

New show at the Alhambra May 1, the ballet "Europe" after a month's run having been withdrawn. The house will close at the end of May, for the summer season. The weather is already warm, and there is every indication the summer will be hot—in every sense of the word.

Aine Simon will appear in the sketch (in English) which Polaire is to produce shortly at the London Coliseum.

The Alhambra, Bordeaux, will open this month, with a revue by Lemarchand and Rourvay (formerly seen at the Paris Eldorado).

Max Linder has been reported by the Patie people as being wounded at the front. A Paris contemporary states the cinema actor is in a Paris hospital suffering with enteritis.

The site in the Rue Mogador is now being cleared, prior to the construction of the new English Music Hall by a company organized by Walter de Frecce and Alfred Butt. The work of building has not yet commenced, having been delayed by the war. Walter de Frecce was in Paris last week, presumably in connection with his new theatre.

A lawsuit between Mme. Rasimi and her landlord, G. Habrekorn, concerning the rent of the Ba-Ta-Clan is being watched with interest. The manageress claims that no rent is due during the months it was closed on account of the war, and that she should only pay a reduced rent at present. She advertises her present revue as a "great success."

The Marigny will reopen early in May, with vaudeville, and later a revue will be given. The theatre has been leased to a private enterprise.

The Theatre Comedia, Madrid, was destroyed by fire last week. No lives were lost.

NEW HAMMERSTEIN HOUSE POSSIBLE IN TIMES SQUARE

Reported Wall Street Men Ready to Build Theatre of 4,000 Capacity for World-Renowned Name. Hammerstein's Victoria Likely to Be Leased to Same Group.

Times Square may have a new theatre bearing the name of Hammerstein's before long. It is reported a group of monied men, led by Clifton Livingston and Otto Kahn, are negotiating for the present Hammerstein's Victoria, for a picture policy, to be managed by one of the best known picture house managers in this country, now steering another theatre on Broadway with the same entertainment.

The plan from the story is that upon the lease for Hammerstein's for picture purposes being completed, the same group will arrange to build a theatre within the Times Square district, to seat 4,000 people, with Arthur Hammerstein managing, and an elaborate big time vaudeville program to be the weekly policy.

Hammerstein holds a franchise from the United Booking Offices for Times square. Within the area named is the B. F. Keith Palace theatre, also playing big time vaudeville from the U. B. O., with Hammerstein's consent, the B. F. Keith having paid Oscar \$225,000 for the privilege.

In the leasing of the Victoria it is said the rental will be \$75,000 yearly, for the theatre proper, after the alterations have been finished, leaving the stores to be placed on the 7th avenue front for the Hammersteins.

WINTER GARDEN ROW.

The list of principals in the Winter Garden production, "Maid in America," was further depleted Saturday, when Harry Fox and Jennie Dolly gave notice of quittal of that organization this Saturday night. In the production (that leaves the Garden May 22 to spend a week at the Garrick, Detroit, before opening for a summer run at the Palace, Chicago, May 31), but two of the first cast will travel with it, Dazie and Belle Ashlyn.

The Fox-Dolly leaving is reported to have been caused through some words between Miss Dolly and Rita Gould. Miss Gould joined the show since it opened at the Garden. After making her remarks, she is said to have been called before the assembled company by J. J. Shubert and instructed to issue a public apology to Miss Dolly.

Fox and Dolly may open in vaudeville next week, although Mr. Fox is understood to have received an offer to join Ziegfeld's "Midnight Frolic" on the Amsterdam Roof. Miss Dolly is engaged for the new Raymond Hitchcock production to be made by Cohan & Harris.

Other departures from the company before the "Maid" piece goes on tour will be Clark and Hamilton and Hal Forde.

Engagements for the show for Chi-

cago are Tom McGuire (in the former Charles J. Ross role), William Halligan and Dama Sykes, Swor and Mack, and Coogan and Cox.

Vaudevillians leaving the Shubert's show are complaining their own material, placed in the piece when first produced and since retained as a part of the roles respectively played, is now claimed by the management. Two of the sufferers in this respect are said to be Fox and Bert Clark. Each interpolated matter they have used in vaudeville, but it is reported that the persons engaged to succeed the vaudevillians are rehearsing all of the dialogue now used by either.

The vaudevillians affected by the retention of material say they will not engage in production work in future, without having a proviso in the contract that material interpolated is admitted their property, and will leave with them upon leaving the show.

The completed cast for the new show includes Willie and Eugene Howard, Frances Demarest, John Thomas, Sam Hearn, Marylyn Miller, Daphne Pollard, Elenore Brown, Clara Inge, Elenore Pendleton, June Elbridge, Ernest Hare, John T. Murray, Morin Sisters, Helen Eley, Juliette Lippe, Francis Pritchard and Boyle and Brazil.

It is said that the first act of the new show is devoted in its entirety to a burlesque on "Experience."

LONEY MUST TALK.

The habit of talking, acquired by one Loney Haskell while master of ceremonies at Hammerstein's, has grown too strong to be easily broken by that public-spirited speaker. Therefore Loney with his voice is looking for an opening once more as a monologist upon the vaudeville stage, and thinks that the Palace, in the midst of those who know his speaking voice so well, should be the first to take him up on the offer.

As a vaudeville attraction Mr. Haskell thinks he is worth \$500 a week. George O'Brien is wrestling with the proposition for the talking actor. Loney knows all about what you ask and what you get, so he will probably listen to reason.

M. P. BOARD RE-ELECT.

At the meeting of the Music Publishers' Board of Trade last week, its first-year officers were re-elected for the ensuing term. Louis Bernstein (Shapiro-Bernstein Co.) is again president; Fred Belcher (J. H. Remick & Co.), secretary, and Jay Witmark (M. Witmark & Sons), treasurer.

If you don't advertise in VARIETY, don't advertise.

IN AND OUT.

Leon Rothier, the singer, billed for a vaudeville debut at the Palace, New York, this week, did not open, Laddie Cliff substituting.

Swor and Mack announced a cancellation for the Grand, Pittsburgh. Through illness, Mike Bernard and Sidney Phillips secured the date instead.

Mrs. Leslie Carter decided, while playing last week at Indianapolis, her season was completed, so she packed off to New York. The United Booking Offices was under the impression that the actress was to play Toledo this week. The vacancy was filled by Stone and Hayes and Fred Bowers, sent from here.

SUMMER'S BIG TIME.

Though most of the big time vaudeville theatres are closing or have closed, there will be quite a deal of time left for those who like to play in warm weather.

Of those houses that seem fixed to remain open are Palace, New York; Bushwick, Prospect, Brooklyn (Prospect not certain, however); Brighton theatre, Henderson's, Coney Island; Morrison's, Rockaway Beach; Keith's, Philadelphia; Keith's, Boston; Keith's, Washington (not certain, but likely); Garden, Atlantic City; Shea's, Buffalo; Temple, Detroit; Majestic, Chicago; Orpheums at San Francisco, Oakland and Los Angeles (five weeks between the three cities); Ramona Park, Grand Rapids; Fontaine Ferry Park, Louisville; Forrest Park Highlands, St. Louis; and East End Park, Memphis.

The parks play the big time grade of vaudeville bills.

BARONESS DEBUTTING.

Baroness Von Hollub* who, prior to her acquisition of the title was professionally known as Hattie Lorraine, is preparing for a return to the stage, this time in vaudeville as the co-star of a new skit with Tom Waters.

The Baroness was last seen on the Orpheum circuit with Billy Gould, and previous to that engagement was conspicuous in a Ziegfeld chorus. Contrary to general opinion, the Baron Von Hollub, a German nobleman, is not in the trenches, but is sojourning in Italy, where neutrality is still featured.

LASKY PRODUCING FOR NEXT SEASON.

Jesse L. Lasky is laying out a plan for vaudeville productions for next season, with William Woolfenden, who is in charge of that branch of the Lasky enterprises.

New pieces will surround James B. Carson, also Berrick and Hart, now in Lasky productions. "The Garden of Peaches" will be revived, and a posing turn of eight girls is to be commenced about mid-winter. "The Boudoir Girl" is a posing turn Mr. Woolfenden is now at work upon.

\$5,000 HOSPITAL BENEFIT.

Chicago, May 12.

The benefit at the Auditorium for the American Hospital Sunday afternoon netted around \$5,000.

CAMDEN'S BROADWAY BURNED.

Philadelphia, May 12.

The Broadway, Camden's largest playhouse, was swept by fire late yesterday afternoon. The fire originated under the stage near the locker rooms and was discovered by Samuel Davis, who was gathering up laundry in the dressing rooms. He was badly burned about the hands and face when he attempted to assist the firemen. Davis was the only one injured, the audience having left the building at the conclusion of the matinee some time before.

The Broadway was constructed ten years ago at a cost of \$95,000. The enterprise was financed by Dr. William H. Long, a theatrical and circus manager, and is now owned by his estate. It had a seating capacity of 2,000.

W. B. McCallum is the present manager of the house.

PARKS OPENING.

Forest Park Highlands, St. Louis, and Fountain Ferry Park, Louisville, started their summer season of vaudeville May 9. East End Park, Memphis, commences May 24.

The vaudeville for these summer parks is placed by George Gottlieb, in the Orpheum Circuit Palace theatre suite.

Scarborough Beach, Toronto, opens its vaudeville May 15. M. Shea's Hippodrome, Toronto, playing pop vaudeville, will remain open over the summer.

Vaudeville at Kamona Park, Grand Rapids, will commence May 23, the first show remaining eight days. Thereafter the regular week's opening will be Monday.

John J. Collins of the United Booking Office, New York, will again book the park.

Sohmer Park, Montreal, opens May 30, using five acts weekly, from the U.B.O.

HOUSES CLOSING.

The Empress, Grand Rapids, closes for the season May 29.

The Maryland, Baltimore, may close May 21.

The Majestic, Milwaukee, closes May 21.

William Penn, Philadelphia, wound up last Saturday.

The Garrick, Wilmington, closed last Saturday.

'FRISCO FOR EDDIE.

The war has slipped in between Eddie Darling and Europe, for this summer. Instead, the bill director of the big Keith houses in the east may make a visit to San Francisco and the Exposition.

Mr. Darling isn't much of a traveler. East he has gone to Germany, north to 186th street, south to 14th street and west to Eighth avenue.

PIANIST ELOPES.

Chicago, May 12.

Gene Rodemich, once a pianist for Elsie Janis, eloped with Henrietta Pauk, a St. Louis heiress, Monday. The marriage took place in Clayton, Mo.

VAUDEVILLE

ACT'S INJUNCTION PLEA DENIED BY U. S. COURT IN MASS.

"Cody, Singing Cartoonist," Fails to Impress Justice, Who Intimates United Booking Offices, Defendant, Had Good Right to Refuse to Play Act if It Saw Fit.
U. B. O. Alleges Cody Is "Copy Act."

Boston, May 12.

In the United States District Court for Massachusetts Monday Judge Dodge denied the application of Henry M. Kost for a preliminary injunction against the United Booking Offices of America to prevent it refusing him engagements.

Kost is known in small time vaudeville as "Cody, Singing Cartoonist." It is alleged on behalf of the United Booking Offices Cody is a "copy act" of one of its featured big time turns, Bert Levy. On this ground the U. B. O. refused to play Cody, and its refusal resulted in the application for the injunction.

In denying the application the court said it did not appear the U. B. O. had done any illegal act in connection with its refusal to book Cody, and the court rather broadly intimated that simply being a booking agency, the United Offices had a right for any reason which seemed sufficient to itself, to refuse to book Cody. The court also remarked the complainant had failed to show that the defendant was a monopoly as contended by him.

FIRED MARSHALL MONTGOMERY.

Chicago, May 12.

Marshall Montgomery, arriving at the Columbia, Davenport, Ia., for the night show Tuesday, was forcibly ejected from the theatre by the manager and later taken from the bill, according to Montgomery.

The management claims his material contains offensive remarks and theistic encounter occurred after his exit from the stage.

LOEW-CONDIDINE TALKS.

John W. Considine reached New York Tuesday and immediately went into conference with Marcus Loew. The object of the meetings held Tuesday and Wednesday was to solve the future of the former Sullivan-Considine Circuit.

The first talks between Messrs. Considine and Loew were reported hinging upon the matter of the rental of the western theaters over the summer; who should pay it and what policy of entertainment would be played in the hot weather.

The official notification by Loew of his intention to return the S.-C. houses to their original owners called for May 1 as the date. The lapse was caused through Considine's delay in arriving. It seems to be admitted the Loew Circuit can turn the houses back at any time under the agreement entered into with S.-C. when purchasing the property.

Up to Wednesday night nothing had

been decided upon. It was then reported Considine had been in communication with Martin Beck looking toward making the S.-C. chain a small time branch of the Orpheum Circuit. Nothing beyond the report was known regarding the Beck end.

Another story was that the S.-C. houses might take on pictures as a permanent policy. In other quarters that should be informed, it was asserted with much confidence that Considine no doubt would take the S.-C. theatres back to his direction, playing vaudeville once again in them.

"STROLLERS" ELECTION.

Chicago, May 12.

"The Strollers," the newly named Old Friend's Club of Chicago, held their annual election Wednesday, three complete tickets comprising the ballot. The election will bring in five new officers and a complete board of nine new governors.

BRAY STILL SAFE.

C. E. Bray, who sailed on the Espagne for France last Saturday in the interests of the Orpheum circuit, sent a wireless from Sable Island to Martin Beck reading "No submarine yet." The boat on which Mr. Bray sailed is operated under the French flag, bound from New York to Bordeaux.

Rebuilding Chicago's Academy.

Chicago, May 12.

The Academy on Halsted street will be ready for occupancy again in about three months according to the latest decision of the Western Vaudeville Manager's Association. The house is being rebuilt. It was entirely destroyed some time ago by fire. When reopened the house will resume with a "pop" vaudeville policy.

**PLAYED MANAGERS LAST WEEK,
AND VERY NICE, TOO.**
 Took this bill over on percentage and walked out with a little over double salary.



M. S. BENTHAM
Management

MUSICIANS' CONVENTION.

San Francisco, May 12.

The American Federation of Musicians of the United States is in convention here this week. The election of officers is scheduled to take place tomorrow.

Some big matters are also expected to come up tomorrow, one being the proposed renewal of agreement re contracts with the International Alliance of Theatrical Stage Employees.

The general headquarters of the visiting Federation delegates is at the Argonaut Hotel.

Plans are being made for a big turnout of delegates at the convention of the International Alliance of Theatrical Stage Employees to be held in Arcadia Hall, Chicago, July 12. The week before the Alliance convenes the executive board of the I. A. T. S. E. will meet.

AFTER A BIG PIANIST.

The United Booking Offices is trying to secure a world-famous pianist for the Palace. It has tried to obtain the signature of Paderewski for a ten weeks' contract. Failing in this, the agency is turning toward a very well-known American musician who has been a favorite in the concert field for years. She has the offer under consideration at present.

KEITH'S YONKERS HOUSE?

The theatre in Yonkers which Charles Robinson has under construction and which has been reported as leased to F. F. Proctor, may be a B. F. Keith house when the actual date of opening is announced.

According to report the Keith faction have outbid the Proctor firm for the lease of the theatre.

McDERMITT RESIGNS.

The Flatbush, Brooklyn, lost its manager last week, when Frank A. McDermitt tendered his resignation upon receiving the amount due him for the remainder of his contract for two years. Friction arose between McDermitt and the natives interested financially in the corporation owning the property. William Thompson succeeds to the position.

The Flatbush plays vaudeville booked by Loew, twice daily. McDermitt's administration of the theatre in its first season has been reported as extremely successful.

Bickel, Watson and Wrothe Show.

Harry Frazee is said to have a new play which he hopes will be the medium of reuniting Bickel, Watson and Wrothe. The producer already has the assurance of Bickel and Watson that they will rejoin, and he is at present trying to obtain the release of Ed. Lee Wrothe from his burlesque contracts.

Boy Scout Founder in Turn.

A vaudeville turn proposed by Blanche Merrill will have seven Boy Scouts in it, led by one of the founders of the organization over here, Norman Sper, who but recently returned from the other side. He is 18 years of age.

OBITUARY.

Wm. Humes, who played a principal role in a "Mutt and Jeff" show, was killed in a motorcycle collision May 3 in Seattle, Wash. Humes was 38 inches tall and weighed 90 pounds.

Fred W. Bailey, theatrical manager and author, died May 3 at his home in New York after being ill for two years. He was 62 years old and is survived by a widow.

**In Memory of My Dear Husband
Frank Campbell**
 of the
Church City Four
 Who Died May 7th, 1914
Mrs. Emma Campbell

Peter Lawrence (Lawrence and Nolan) died May 5, at the Empress Hotel, San Francisco, of hemorrhage of the lungs. A wife and baby girl survives.

Dave Samuels, mentioned in the dispatches as lost when the Lusitania was torpedoed, is said to be the Hebrew actor well known in England. He was returning after a short visit to America. At the time of the calamity Samuels carried \$12,000 in cash and \$6,000 worth of jewelry. He is survived by a widow and four children.

IN MEMORIAM
MRS. JENNIE KIMBALL
 May her soul forever rest in the realms
 of earth
J. BERNARD DYLLYN.

Felix Duquesnel, French dramatic critic, died in Paris, April 29. He was formerly manager of the Odeon.

Scriabin, the Russian composer, died April 27 at Moscow, Russia, after undergoing an operation.

The mother of Tim Keeler, traveling representative for the United Booking Office's Chicago branch, died in Bridgeport Tuesday. Keeler was preparing to leave for the west when the message announcing her death was received.

The non-professional wife of Harry Sylvester (Jones and Sylvester) died suddenly April 26 of pleuro-pneumonia in New York.

GRANVILLE OFF THE ROOF.

Bernard Granville leaves the Amsterdam Roof show (Ziegfeld's "Midnight Frolic") tomorrow night, and will play vaudeville for a few weeks, opening at Baltimore Monday.

Leaving Chicago for New York.

Chicago, May 12.

Mort Singer left for New York Tuesday. Aaron Jones travelled to the big city Thursday. John Considine was in Chicago Monday and left for New York the same evening. John J. Murdock, A. Paul Keith and E. F. Albee were in Chicago Monday. They left that night, travelling south, and caught the Century for New York at Cleveland Wednesday.

WITH THE WOMEN

The temperamental Eva Tanguay and her temperamental costumes form the chief attraction at Keith's Orpheum this week. Miss Tanguay is long on action and short on clothes; her theory of dress being to pack as much startling originality into as small a space as possible. So the fame of the "little madcap" is wide and her bank account long—for further particulars consult any or all of her songs, which deals with one subject—herself. To tell about some of her costumes and neglect the others would be a pity—to tell of them all, a catalog. However, the catalog. First, she was an ostrich feather—wearing a cap and a huge fan of white plumes around her head, with a dress made of a series of feather ruffles that floated softly with every twist and turn. Next she was a classic Cupid in a few yards of chiffon, with flying sleeves and a short skirt draped over one hip and slit a bit up the front—lest by chance its tightness interfere with her perpetual motion. She has a pretty knee, of course, but whether that influenced her any—who can say. There was rather less to the next change, a skin-tight arrangement of sequins that produced a dazzling glitter and left little to the imagination. The next was audible rather than visible. That is, there wasn't much of it, but what there was made plenty of noise—an effect produced by edging the short coat and shorter pantalettes with gold metal fringe that tinkled musically. This was followed by a few wired-out ruffles with black satin tights between. And this by white tights, with some silver embroidery slantwise across the front. And if she had come out again—but she didn't. Hattie Burks (Lorraine and Burks) who closed the show, wore one of the most effective coats ever on a vaudeville stage, a white velvet with black fox collar, cuffs and hem on one side, balanced by the same in white fox on the other and fastened with black fox buttons. A black and white hat trimmed with expensive quantities of aigrettes made a stunning finish. Hazel Lowry (in "The Red Fox Trot") wore a pretty little afternoon frock of blue taffeta and blue chiffon, with two small taffeta pockets on the chiffon skirt, and a hat that was mostly a black maline ruffle trimmed with a rose and some Paradise. Molly Fuller (Hallen and Fuller, in "The Corridor of Time") proved several things—that the songs of a decade or so ago have more true music than the raggiest tunes of today, that she can wear tights with as much success as ever, and that, though she may have been slimmer when she stepped into the entrance door of Time's corridor, she had no more of charm than now when she is some years down its length. The Four Antwerp Girls, billed as Belgium refugees in a musical advertisement and Babette (Harry Tighe and Babette) were well received and good to look at.

Black and white never ceases to be attractive as a color combination either on or off the stage. The sharp contrast of the one against the other, the

pen-and-ink sketch effect so produced, has an almost startling effect especially with the glare of the footlights to throw the costume into greater prominence. Constance Farmer, of Smith and Farmer, at Loew's American Roof, used the combination most effectively in her dressing. She wore a white silk with a short waisted "basque" style bodice of black and white stripes, and a tiny, round, striped hat perched at an acute angle on her head. The girl in Al Burton's revue also appeared in black and white, in a full skirted dress banded by three wide straps of black velvet ribbon with black bows hanging from the bodice and a huge red rose with foliage at the girdle. A black edged white hat—one of the new transparent brimmed affairs, and black edged white slippers, carried out the general "sketchy" color scheme, letting the rose form one vivid color note that added life to the whole costume. Another girl in the same revue danced out during the course of an Irish song in a green satin suit that would make up stunningly in some other material for street wear. The loose flaring coat was braided in strict military fashion with gold braid, the full, short skirt was braided in what seemed to be hip pockets, in the same way. In blue serge and silver this would make a splendid street costume. Another gown that appeared during the progress of the revue used pink and white spangles effectively on black. "Les Aristocrats"—the reason for this name is not especially clear—showed some very pretty dancing costumes. The two girls appeared first in gowns of nearly transparent white, worn over fleshings, the low cut bodices almost solidly spangled. Another change showed somewhat similar costumes, with blue accordian pleated skirts and spangled waists. One of the girls appeared in a really artistic ballet costume made of layer over layer of filmy goods, in about every color of the rainbow. Short ruffled bloomers were worn under this and a band of rhinestones about the head to support an enormous ostrich feather. She had the curious appearance of a soap bubble dancing, which was really quite a pretty effect.

MURPHY'S TITLE DISPUTED.

When VARIETY called Senator Francis Murphy "The homeliest man in vaudeville" last week, Mr. Murphy little realized what had been started for him. Ever since he has been ranging himself alongside rivals, before looking glasses, with neutrals deciding whether he is entitled to all of the honor.

Murphy insists he is the homeliest man, but nevertheless many friends suggested he sue VARIETY for libel, and perfect his claim through having the paper prove it. Murphy replied it wouldn't be worth the expense, as he carried the proofs in the open air all the time with him.

Syracuse's All-Girl Bill.

Syracuse, N. Y., May 12.

May 24, the Temple will have an all-woman vaudeville bill.

BIG BUSINESS BY TABLOIDS.

The big business at Keith's Union Square theatre since the inauguration of a tabloid policy is attracting general attention among the vaudeville people in New York. Passing through periods when pop vaudeville and straight pictures held sway at the Square, with patronage gradually declining, Ben Cahn, the manager of that house, tried the tabloid entertainment about four weeks ago. The neighborhood did not readily respond, but in the second week of the tab's engagement the business once more flowed to the Square as in the olden days of that historic theatre, and the attendance has remained at the top notch since, with admission 10-15-25.

The Union Square is on 14th street, a thoroughfare dotted with pop vaudeville and picture shows. High business at the Square has affected the other theatres in the immediate vicinity, with the natural conclusion the tab policy is drawing away from the "regulars" of the other houses.

This week Harry Rap's "Midnight Cabaret" is the attraction, running 90 minutes, with an intermission, also pictures, and Tuesday evening Mr. Cahn added four "try-out" vaudeville turns to the program.

While the Square is used in the nature of a "show place" for tabloids in New York, consequently securing the attractions more cheaply than the customary figure asked, it is said the top salary in the east for a tab to date is \$800 weekly. Ofttimes in the west the tabs have played on sharing terms with the house.

This week the Proctor Circuit, for the first time, is testing the tabloid scheme, having placed one at Proctor's theatre, Portchester, N. Y. The result may have considerable influence upon the future intention of the Proctor people regarding tabloids.

Next week at the Union Square a somewhat pretentious tab will be presented by the Flavelle Musical Comedy Co. It is called "The Elopers," taken from the musical comedy of the same title. Twenty-two people will compose the company, including ten chorus girls and an orchestra leader. The Flavelle Co. is reported to be specializing on tabloids, and organized the present company for the purpose of a run at a theatre. It is capable of remaining at one house for eight weeks, changing its show weekly. Mr. Cahn is said to have made the suggestion, to protect his house against a scarcity of tabs on the market for a weekly supply.

As yet no one appears to have secured a line on what effect the tab production at popular prices has on the burlesque theatre in the same territory the tab is shown. The tab in most instances is a reduced burlesque performance.

\$50 Weekly for Mrs. Geo. Beane.
Chicago, May 12.

Mabel Beane has been granted a divorce in the Illinois courts, the decision including an order on George Beane to pay \$50 weekly alimony. The Beanes have four children.

Beane is in vaudeville, having returned to that branch of the profession after closing with "Delphine."

NEW ACTS.

Connie Ediss has returned from the other side and is willing to appear as a single act. (Jenie Jacobs.)

Kathryn Durkin, a single, and Armand Cortez, formerly with Lasky's "Beauties," singing and musical act.

Mark Lea and his "Topsy Turvy Girls," in "Room 44" (Joe Raymond).

Rawson and Clare completed their long season in the west with "Yesterday," the big girl act, and are in New York, where they may open in their former two-act, "Just Kids."

Gilbert and Colone, two men in an Italian act.

Albert Von Tilzer is to return to vaudeville as a single.

Renee Parker, the golden haired beauty, who has been prominent in cabarets here and was featured in a London production, will open as single turn on the Loew Circuit next week.

Lew Hilton and Maudie Heath, both of "The American Beauties," have formed a two-act opening on the Loew time next week.

The new Gus Edwards' production next season of "Little Italy," by James Horan, will have 40 people.

Frederic Edward McKay has placed Florence Tempest under contract and will present her in vaudeville at the head of a miniature musical comedy revue in two scenes. The act was written by Philip Bartholomae and Silvio Hein.

Richard Bennett, Howard Thurston and Doris Thomashefsky are possibilities for vaudeville, with Alf T. Wilton the agent.

Bess Taft sailed for England May 7 to join her sister Nellie Lynch, in a vaudeville sketch.

Seven Colonial Belles, a western turn, will make their first New York appearance June 7 (M. S. Bentham).

Willie Cohan and Irving Haye in a two-act.

The recent marriage of James J. Duffy and Marceline Montague, two vaudeville "singles" results in a team, officially and professionally, the pair having arranged to work as well as live together hereafter.

Mike Bernard and Sydney Phillips are breaking in as a two-act.

Skeets Gallagher and Irene Martin in an act written by Blanche Leslie.

Hilda Gilbert, the western woman who helped Jack London win a \$5,000 wager by an eventful trip around the world, is in New York and will appear in vaudeville (George H. Summers).

COLLECTING FOR WRECK.

The New York Railway Co. was called upon this week to enter court for the purpose of disproving the claim of Johnny Collins, for \$2,000, alleged by Johnny to be due him through a street car at Lexington avenue and 27th street on February 15, bumping his Chalmers car beyond recognition. Herrick C. Allen is legally representing the booking man.

12-Car Circus Opening.

Chicago, May 12.

The Hugo Brothers 12-car circus opens in Peoria today. The show will tour the middle west.

If you don't advertise in VARIETY, don't advertise.

BURLESQUE by FREDERICK M. McCLOY

In legal parlance, the severance of the Extended from the Main Circuit was not an absolute divorce. It was merely a separation. With Gus Hill, Charles Waldron, Rud K. Hynicka as directors and Charles E. Barton general manager of the corporation that purchased the Extended from the Columbia Amusement Co., it may be assumed the work of improving burlesque will be vigorously continued. This is the all-important consideration. Any action that would admit of a possibility of an exhibition of indecency on the stage of a burlesque theatre would be a crushing blow to the very integrity of the Columbia Amusement Co. So it may be taken for granted that the presence of the men named on the Board of Directors of the new corporation means the maintenance of the Columbia's policy for clean shows. It means, moreover that the operation of the two circuits will be protective in every way to the interests of both.

But there is one discouraging possibility that arises from the creation of the American Burlesque Association, which is the title of the newly-formed concern. It is the possibility that the directors of the Columbia may not have the legal right to arbitrarily send over to the American Circuit those shows now on the Main that are not entitled to play at the higher scale of prices that will naturally prevail at theatres in which the Main Circuit attractions will be booked. If this is to be one outcome of the new order of things, it is a regrettable situation. The difference between some of the shows that have this season played on the Main Circuit is precisely the same difference as between vaudeville shows that are booked in ten-cent houses and the shows that are given at Keith's Palace. It is not only unfair to producers who succeed in getting great results to place the others on an equality with them in any particular, but it is unfair to the patrons of the Main Circuit houses. It is to be hoped that this aspect of the situation was considered in the preliminaries to the transfer, and that the directors of the Columbia retained the power to assign each show to the circuit to which it belongs.

The value of extensive newspaper advertising was convincingly shown at the Columbia Monday of this week. Although "The Behman Show" had previously played that house this season, and notwithstanding the weather conditions were by no means altogether favorable, business on the day was very much the largest for any Monday of the season excepting, of course, holidays. A big advertising campaign had been pursued not only with the result as stated, but with the registering of a very large advance sale for the entire week. This achievement should have a salutary influence upon future exploitation of burlesque shows. It goes without saying, however, that expertise in handling such a campaign is essential to the attainment of all the results possible.

If you don't advertise in VARIETY, don't advertise.

THE BEHMAN SHOW.

Jack Singer brought Lew Kelly and "The Behman Show" to the Columbia Monday and fully succeeded in accomplishing precisely what was expected of him. He presented the biggest and best show that has been at that house, and if it fails to realize the Columbia Amusement Co.'s hopes for a profitable all-summer run, the sole cause will be such weather conditions as preclude great indoor attendance, or some other reason that cannot be foreseen.

Fundamentally, "The Behman Show" is the same as when presented at the Columbia last fall. "A Wise Dope" is used for the first part, and "The Passing Review," made up for the most part of imitations of stage celebrities and followed by the burlesque of "Shenan-dooah," constitute the layout of the second part. But many changes and additions have been made that build the performance up to the proportions of a \$2 production, and it is these features, quite as much as the attractiveness of the original show itself, that are depended upon to prolong the engagement. Of the former there is a musical number, called "Pigeon Walk," that gives every sign of creating talk and drawing business. The number was put on by Jack Mason. It is led with necessary spirit by Harry Van, Steve Clifford, Nettie Nelson and Jane Conley. A Charlie Chaplin number, in which Harry Van and the ponies appear made up like the film comedian, with the rest of the chorus, both male and female, working in the background, is another of the new features that scored strongly.

Ned Dandy, in a very effective imitation of Frank Tinney, provided a surprising incident to the performance. In make-up, voice and action, Mr. Dandy's impersonation is singularly lifelike, and the fact that he is using, by permission, much of Tinney's material is decidedly helpful to him. Sallie Fields, of whom much had been expected, fully sustained Jack Singer's judgment. Miss Fields is a dainty little woman, full of personality and possessing a strong, melodious voice, which she handles with rare skill in a repertoire of well selected songs.

Gertrude Lynch, who left "The Behman Show" for vaudeville a year ago, has returned under special engagement to give her exceptionally clever imitation of Eva Tanguay. Miss Tanguay thinks so well of Miss Lynch's impersonation, she has granted her permission to use her restricted songs, a compliment as generous as it is deserved.

There are other new features in the show that add to its value, but those mentioned will very likely go a long way towards maintaining interest.

Lew Kelly repeated his highly amusing performance of Prof. Dope, and Lon Hascall, James Tenbrooke, Eileen Sheridan, Martelle, and Ameta Pynes reappeared with the excellent results of former engagements of "The Behman Show" at the Columbia. Miss Sheridan was called on suddenly to resume her former position as prima donna of the company and did her work with customary charm. Nettie Nelson, a newcomer to the cast, made a dis-

tinct hit in the important work assigned to her, and Jane Conley was satisfactory in the little she had to do, leading one important number, assisted by the male chorus, with fine effect. Harry La Coste, who was engaged at the last moment to play the German character part, gave an altogether admirable performance.

The large chorus includes an unusual number of exceedingly pretty girls who work with the necessary vivacity and give a good account of themselves vocally, and ten men who add volume and unaccustomed harmony to the numbers. The scenery and costumes were as fresh and bright as though they had just come from the workshop.

AMERICAN BURLESQUE ASSN.

At its regular monthly meeting Friday of last week, the directors of the Columbia Amusement Co. arranged to transfer control of its Extended Circuit to a new corporation, known as the American Burlesque Association.

The circuit consists of 40 theatres and 34 traveling companies, all either owned or leased by the Columbia Amusement Co.

The new organization is incorporated with a capitalization of \$150,000. The officers who will assume charge upon the receipt of the charter are Gus Hill, president; George E. Lothrop, vice-president; Charles Franklin, secretary; Rud K. Hynicka, treasurer, and Chas. E. Barton, general manager.

The incorporators are George E. Lothrop of Boston, Samuel Levy of Detroit, Charles Waldron of Boston, Rud K. Hynicka of Cincinnati and Charles Franklin, Charles E. Barton and Gus Hill of New York.

The result of the new arrangement will be that the burlesque business of the country will be controlled by two companies instead of one. The consideration for the transfer is given at \$200,000, certain agreements regulating the scale of prices to be maintained by both circuits and restrictions as to the employment of artists having been adopted.

The general offices of the new company will be located in the same suite in the Gaiety Theatre Building that was occupied by the Columbia Amusement Co. before its removal to the Columbia Theatre Building.

Garden Theatre Co. in Bankruptcy.

Buffalo, May 12.

Creditors filed an involuntary bankruptcy proceeding against the Garden Theatre Co. here last week, the claims listed amounting to approximately \$700, although the petition alleges debts amounting to \$7,000.

However, the property attached to the former burlesque house is estimated at considerably more than the total amount named in the claims, if sold, and all charges are expected to be paid.

Boston's G. O. H. in Stock.

The Grand opera house, Boston, will not be included in either burlesque wheel next season but will be conducted as a melodrama house, probably with stock.

SEASON'S FINISH.

Next week will bring the burlesque season to a close with "The Gay New Yorkers" at the Casino, Boston; "College Girls" at the Gayety, Detroit; "Social Maids" at Hurtig & Seamon's (Harlem); "Tango Queens," Gayety, Buffalo; "Girls of the Follies," Olympic, New York; "Zallah" at Milwaukee; Watson's "Orientals," Gayety, Chicago; "Blue Ribbon Belles" ("The Transatlantics"), Star, Brooklyn, and "Follies of 1915," Gayety, Brooklyn.

SUMMER DATE CALLED OFF.

At Hurtig & Seamon's request the Columbia Amusement Co. has canceled the contract by which "The Social Maids" was to have played a summer season at the Columbia, Chicago.

The house will remain closed until July 15, when, according to present plans, it will reopen with a show to be decided upon, for a four weeks' engagement immediately preceding the opening of the regular season.

Princess, Chicago, Attraction.

Chicago, May 12.

The Princess will have for its next attraction "The Lady in Red," which opens May 23.

LIFE MEMBERS.

Frank Dobson and Eddie Fitzgerald have taken a life membership in the White Rats. The following are life members:

Armstrong, Wm.	Keough, Ed
Arnold, Gladys	Ketler, Jos.
Bull, Ernest R.	King, Chas. J.
Bergman, Henry	Kluting, Ernest
Black, Ben	LaMont, Bert
Bransen, Jeff	Lancaster, John
Brown, Alex	LaRue, Grace
Brown, Tom	Lee, Jules W.
Carroll, Earl	LeMaire, Geo.
Castane, Edward	Levy, Bert
Clark, Edward	Lewis, Tom
Cohan, Will H.	Lloyd, Alice
Coleman, Harry	Lohse, Ralph
Conway, Jack	Lorella, Colle
Cooke, Will J.	Latoy, Joe
Corbett, Jas. J.	Lorette, Horace M.
Corelli, Eddie	Lynch, Dick
Cox, Cora Young-	Macart, Wm. H.
blood	MacE, Fred
Coyne, Joseph	Mack, Jos. P.
Curtis, Samuel J.	McCree, Junie
Dalley, Robert L.	McDonald, Chas. M.
Dempsey, Geo. E.	McMahon, Tim
DeTrickey, Coy	McNaughton, Tom
Diamond, Marc	McNeill, Lillian
Dick, William	McPhee, Chas.
Dickey, Paul	Melrose, Bert
Dixon, Harland	Monroe, Geo. W.
Dolan, Jim F.	Montgomery, H.
Doyle, Patsy	Morton, Sam
Edrid, Gordon	Mullen, Geo. R.
Fitting, Julian	Murral, Elizabeth M.
Emmett, Leon	Nawn, Tom
Evans, Frank	Niblo, Fred
Farrel, Noodles	Nojan, Jack
Farrell, Chas. H.	Nojan, Billy
Fay, Frank	North, Frank
Fay, Gus	Patt, Greg
Fogarty, Frank	Payton, Corse
Ford, A. A.	Prince, Arthur
Foyer, Eddie	Provost, N.
Gardner, Happy Jack	Rabe, Harry
Garvie, Edward	Reeves, Billie
Gaylor, Bobby	Reid, Jack
Gibson, J. Grant	Rogers, Will
Grant, Alf.	Rooney, Pat
Gray, Mary	Ross, Eddie
Griffin, Gerald	Russell, Marie A.
Griffith, J. P.	Russell, Thos. J.
Groves, Hal	Rutter, Thos. J.
Halliday, William A.	Sanford, Walter
Hascall, Lon	Sawyer, Joan
Herbert, Chauncey D.	Sidman, Sam
Herman, Dr. Carl	Smith, Tom
Higgins, Dr. Robt. J.	Staftord, Frank
Hughes, J. J.	Stone, Fred A.
Hume, Dick	Van, Billy B.
Inza, Roheila	Vaughn, Dorothy
Jess, Johnny	Ward, Hep
Jolson, Al	Waters, W. W.
Keanan, Frank	Watson, Yos. K.
Kelly, Harry	Weber, Johnnie
Kelly, Lew	Welch, Thos.
Kelly, Walter C.	Willard, C. E.
	Williams, Sam Elmore

From week to week in VARIETY will appear the full list of life members with new additions indicated. Who will be the next one to take out a life card?

VARIETY

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SIME SILVERMAN, President
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SAN FRANCISCO Pantages Theatre Bldg.
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PARIS 66 bis, Rue St. Didier

ADVERTISEMENTS

Advertising copy for current issue must reach New York office by Wednesday midnight. Advertising for Europe and New York City only accepted up to noon time Friday. Advertising by mail should be accompanied by remittances.

SUBSCRIPTION

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Foreign 5

Single Copies, 10 cents

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Vol. XXXVIII No. 11

Howard and Syman have separated.

Rupert Harvey opens his season this week with Ben Greet.

Rocco Vocco will be married in Chicago Sunday to Dolly Le Mar.

Arthur Aylesworth has been signed by Lew Fields for "Hands Up."

Ruby Helder, the female baritone, is confined to her apartments by illness.

Belle Turner and Mack Lorraine were married last week.

Stranded, last week, in one nighters, the Valentine-Ingeldue musical company.

The United Booking Offices' managers held their first booking meeting Wednesday.

Billy Moon, stage manager, Cort theater, sports the first genuine sunburn on Broadway this season.

Harry Von Tilzer is at Mt. Clemens taking the baths and trying to shake an attack of rheumatism.

Oscar Graham is going to produce a new road show next season, starting early in August.

Mrs. Louis Bernstein, who underwent an operation at her home Saturday, is recovering.

James E. Donegan, manager of the Dunedin Troupe, has been confined to his home for six weeks.

Rose Mullaney, who spent six years of her young life as the business companion and commercial adviser of Joe Wood, has entirely abandoned her ideas of uplifting her art and gracefully resigned from the Wood Agency to utilize her vast experience and general ability in the booking line for a financial consideration, having attached herself to the production firm of B. D. Berg, who specializes in vaudeville acts.

Morton and Moore played three consecutive weeks at the Orpheum, San Francisco.

Gus Bothner, of the Charles Frohman booking office, is alarmingly ill with pneumonia.

Mike Sawyer has been replaced by Jack MacNevis as assistant manager of Fox's Bedford, Sawyer going to the City theatre.

Joseph L. Plunkett, the theatrical manager, filed a petition in bankruptcy last week. Liabilities, \$14,608; no assets.

The Empire, Paterson, N. J., inaugurated a vaudeville split week policy this week, playing four acts booked through the Sheedy office.

The Metropolitan, Mitchell, S. D. (Maurice W. Jencks, manager) opened May 3. It plays legit, replacing the Gale, burned last spring.

Jerome N. Remick will be in town next week to map out a summer campaign for his publications, and find out what is the matter with the Giants.

Frank Vincent, of the Orpheum Circuit's booking staff, had recovered Wednesday from his recent illness to the point when he was daily expected to return to the office.

Lew Dockstader denies any knowledge of the recent report he was contemplating a minstrel show for next season to be called Lew Dockstader's Honey Boy Minstrels.

Jack London is now in Heliogoland, Africa. New York theatrical men received a cable Monday from him, saying he was well and enjoying his present trip.

"The Getaway," the Willard Mack playlet, has been obtained by Corse and Claud Payton for vaudeville presentation. Phyllis Gilmore will be featured with them.

Merriman and Witt sailed on the Philadelphia last Saturday for England to open on the Moss & Stoll circuit. Charles Bornhaupt secured the contracts.

"Wang" will be added to the list of Gilbert & Sullivan operas to be revived during the engagement of the Gilbert & Sullivan Opera Co. at the 48th Street theatre.

Fred Starr, manager of the Holyoke (Mass.) theatre, which closes its season Sunday night, will go to Revere Beach, Boston, where he will manage the Park Amusement Co.'s enterprises.

Byrne & Kirby have taken over the booking of the Baker theatre, Dover, N. J. They placed their first show at the house yesterday. The house will play six acts and split.

After "A Celebrated Case" closes at the Empire May 29 Ann Murdock will engage in her first picture work, enacting the lead in the Metro feature, "A Royal Family," from the play produced by Annie Russell.

It's understood the Poster Advertising Co., which numbers some 4,000 cities on its list, has placed the official ban on whiskey ads and hereafter none shall adorn any of its locations. The ban is said to start May 31.

B. A. Myers and party arrived in Chicago in a motor car Monday en route for San Francisco. The party left New York just a week to the day before they arrived here. They left here on Friday.

The advertisement of Paul Murray appearing in VARIETY April 30 mentioned his connection with the "U. B. O., Ltd., of London." This should have read V. B. O. (Variety Booking Office).

Tim Keeler, the road man for the Chicago branch of the United Booking Offices, paid a brief visit to New York this week after touring the state in the interest of his company's parks and fairs.

"Sinners," at the Playhouse, will have its 150th performance on next Tuesday night. Jean Adair, who returned to the cast of the piece last week, replacing Emma Dunn, was the original in that role when the show was first presented in Sing Sing.

Sam Bernard stage-managed and appeared in the benefit last Sunday at the Lyric, New York, for the Federation of Jewish Charities in Brooklyn under the auspices of Cohan & Harris. An imposing program was offered. Among others appearing were Raymond Hitchcock, Douglas Fairbanks, Louis Mann, Irving Berlin, Louise Dresser, Clifton Crawford and Frank Fogarty.

Pauline Hall was awarded a \$750 verdict in Judge Martin's court in Philadelphia Monday, the defendants being the Pioneer Amusement Co. The case was built around a breach of contract, the plaintiff having been engaged to appear at the Stanley theatre early in the spring. The Pioneer Co. is controlled by the Mastbaum-Earle syndicate.

J. Bernard Dallyn, the only actor in captivity carrying ten bank books, has officially designated an age limit for vaudevillians, establishing the required precedent by refusing a vaudeville offer because of his age. Dallyn, who is estimated as worth between one million and ten billion dollars, and who is said to own the greater part of the mission district in San Francisco, just closed with the "Follies." He is particularly concerned over the unsettled condition of theatricals, since it is his only method of legitimately earning a livelihood.

William Courtenay, lead of "Under Cover," leaves the Cort theatre attraction one week to originate one of the principal roles in the new Selwyn piece, "Under Fire," which has its premiere, Atlantic City, May 24. Violet Heming has been engaged as one of the principal women. During his absence the Courtenay role will be acted by H. B. Warner, who arrived in New York this week with his bride, Rita Stanwood.

Jack Shea will have a benefit Sunday night at the Columbia. Every season Jack has a benefit, although it looks perpetual, with the Shea fellow playing shows in Cortland, Ithaca and Elmira now and then. Once he played Gloversville, but that isn't this story. The Columbia runs its Sunday shows during the season with the aid of Jack, who stands in the rear of the house, wondering why his brother, Marty, never books any of his acts. Then he rearranges the bill, looks it over and rearranges it once more to the running order it was in the first place. That's how Jack remains there long enough each season to get a benefit at the finish. To do the coming affair right and get him enough coin to make Saranac Lake in one jump, Jack asked Tommy Gray if he would announce the turns Sunday evening. Tommy, who is now a regular author with a play ("She's In Again"), opening Monday night at the Gaiety, replied that he would, just to let the boys know that the \$2 thing hadn't gotten under his hat yet. Jack Shea was elated, and remarked that with himself in front of the house while Tommy was on the stage there would be some little class to his benefit. In this spirit he mentioned attaching Tommy to one Dick Kearney, a cold-blooded guy, who books the bills Jack thinks he runs. It was reported a few years ago that Jack Shea had a weak heart, but Mr. Kearney never stopped to think of it. "Did you arrange about the fifty?" asked Dick of Jack. "What fifty?" Jack said, with his voice away off the key. "Why, the \$50 Tommy Gray always gets for announcing benefits," answered Dick. "He said nothing to me about money," remarked Mr. Shea, reaching for his hat as he choked back the tears. Jack ran like a two-year-old to Tommy's office, but the author had gone to Rochester to see his show. Jack finally met Tommy on the street after he had returned. "Is that all right about the benefit?" he asked. "Oh, sure, Jack," replied Tommy; "I'll be there." "You know, Tommy, this has been the worst season in the history of the business. I will show you my bank book," spoke Jack. "It was so tough at one time I almost got up nerve enough to touch Marty; so you can see what I have been up against." "What's the idea of that hard luck stuff?" asked Tommy. "Nothing," answered Jack, "but you wouldn't soak me for fifty, would you? I intended to give you five, anyway." As Jack had not threatened to get Loney Haskell, Tommy told him it wouldn't cost him a cent; whereupon Jack said if Tommy felt that way towards him, as he always thought he did, wouldn't Tommy please buy ten tickets for the benefit?

LEGITIMATE

WITH THE PRESS AGENTS

Before sailing for London last Saturday, Eddie Well was married to Dorothy Arthur, a niece of Dan Arthur.

Fred McCloy turned out an extremely neat folder for the opening of the summer season at the Columbia, New York, with "The Behrman Show." It is a large sheet, folded for mailing purposes with a striking remark on the front page to hit the addressee upon receipt. McCloy mailed 10,000 of them.

Clay Lambert, still "general managing" for the A. G. Delaunay shows, has extended the present road time of "The Winning of Barbara Worth," notwithstanding the railroad rate increase.

Muriel & Morgan may send out a female summer minstrel show.

A lady band has been tucked onto the salary list of the Jake Bros. new shows playing the sticks.

John Daly closed "The Red Rose" in Denver and paid the transportation of each member back to New York. The management chose to make such a jump rather than continue with conditions against roadsters.

John Nicholson closed "For the Love of Mike" at Sunbury, Pa. He is getting routes for four companies next season.

Paul Scott, after a two weeks' illness, is around again.

Four tent shows will be out this summer under the joint direction of Kelly & Brennan.

Col. J. C. O'Brien has out two Georgia minstrel troupes, one playing Kansas and the other Missouri.

The Loew circuit sent 30,000 tickets for all of the Loew theatres in Greater New York, to the commanders of the fleet in the North River. All of the paper is good any day this week.

George Franklyn White, sick for some time, has been advised by his physicians to take a two years' rest. White and Campbell Casad are going to farm this summer in Orange County, New York.

PRESS OPINIONS.

"A FULL HOUSE." But there's little use trying to tell in cold type how funny "A Full House" really is. It will amuse audiences until it grows too hot even to laugh. As a farce it is immense.—Herald.

"A Full House" should prove a good "summer show."—Times.

ELLIS LEAVING THE SHUBERTS.

Melville Ellis and the Shuberts are to come to a parting of the ways. At least such is the startling news being handed out by one of Ellis' most intimate friends. The friend also states that next season Ellis will be found with Charles B. Dillingham.

At the Dillingham office naught could be learned whether or not the former Shubert lieutenant would be associated with a Dillingham attraction next season. Bruce Edwards is out of town on a three weeks' vacation and Mr. Dillingham himself is so grieved over the untimely death of Charles Frohman he has denied himself to all visitors. None of the other office attaches could either confirm or deny the report.

It was rumored along Broadway Wednesday that Ellis was very ill and confined in a sanitarium.

CORT LEASES SAVOY.

Atlantic City, May 12.

John Cort has taken over the lease of the Savoy and will open the house next week with legit attractions in opposition to the Apollo.

The house seats 1,100 and is located in a choice spot on the Boardwalk.

Ben Harris, who formerly operated the Savoy as a vaudeville theatre, has

an interest in the present occupation, it is said, and will manage the theatre under its new policy.

The opening attraction under the new management will be McIntyre and Heath in "The Ham Tree," May 24. The house will be added to the Shubert booking sheets.

The Savoy will house the \$2 combinations. Its route sheet is now in John Cort's office. Nothing was known along Broadway what effect the placing of the Savoy against S. F. Nixon's Apollo at the seashore would have on other Cort bookings. Mr. Cort also has the Standard, New York, which plays combinations from all booking offices.

A report that Oliver Morosco is interested in the Cort taking of the Savoy was denied.

The Savoy will hereafter be known as the Cort.

By taking a lease on the Plymouth, Boston; Standard, New York, and being in on the Cort, New York, in addition to having a leasehold on Hammerstein's Lexington opera house, and M. H. Saxe's 116th street, Cort has with the Savoy, Atlantic City, and a new house he's building at Ossining, N. Y., quite a chain of legitimate theaters in the east for next fall.

"LOVE THOUGHT" SHELVED.

Atlantic City, May 12.

David Belasco closed his production of "The Love Thought," intended for the Belasco theatre, New York, here Saturday. After having made several changes in the cast the producer decided that the production would not do, and sent it to the storehouse.

KLAU BACK.

San Francisco, May 12.

Marc Klaw returned to San Francisco yesterday, arriving from Honolulu on the Matsonia.

If you don't advertise in VARIETY, don't advertise.



MERCEDES DESMORE

and

CAPT. W. H. TURNER

Miss Desmore is a member of "The Lie" company, and a niece of Capt. W. H. Turner of the "Lusitania." Last week, before sailing, the captain and his niece were photographed together. When the announcement of the sinking of the giant liner was received in New York, "Pink" Hayes, general press representative for Selwyn & Co., got a special "flash" with the pictures in all of the dailies in connection with the news stories.

SINGER SLAMS TEMPLE.

Edward P. Temple, stage director of the New York Hippodrome, is sad because he didn't have his own way with Vernon Dalhart Sunday afternoon and wiser because Dalhart landed two telling blows upon his face.

Temple took Dalhart to task for alleged cutting of his songs or showing no spirit in his singing of the song routine formerly allotted to the boy vocalist, Richard Neeley, who was taken out of the show Saturday night by the Gerry society.

Dalhart, who sings in the "Pinafore" tab, objected to the extra work, saying he could not do it justice, when Temple upbraided him in the wings Sunday afternoon. Dalhart, mildmannered and anything but aggressive, listened to Temple's tirade and then banged him on the nose.

Temple once ran into similar fistic lightning when he threatened to do bodily harm to Frank O'Malley, of the Morning Sun.

REVIVAL CLOSES HERE.

The Frohman-Belasco revival of "The Celebrated Case" will close its season at the Empire May 29, not visiting Boston or Chicago as was the original intention.

The management could not hold the present cast together. Helen Ware and Robert Warwick have picture contracts that would prevent them from going on tour.

ROYALTY BEFORE COURT.

A. H. Woods, through his attorneys, House, Grossman & Vorhaus, has filed a complaint in the Supreme Court of New York County against Arpad Paszter, Hans Bartsch, the International Copyright Bureau, Ltd., of London, Sanger & Jordan and Edward F. Rush, all of whom claim a right to the royalties to the play "Innocent," produced by Woods, who commenced the action for the court to determine to whom he must pay the royalties, which amount to 4 per cent. of the gross receipts of the piece.

Woods procured the rights for the play from Bartsch, who secured them from Rush. Paszter is the Hungarian author of the play.

"Innocent" played to a gross of \$152,346.50 this season, leaving \$6,093.50 due in royalties, of which \$1,000 was paid to Bartsch.

The International Copyright Bureau, through its New York representative, Sanger & Jordan, started suit for royalty, alleging an agreement with the author made in November, 1910. The Rush agreement was made in 1914.

REP. SHOWS NEXT SEASON.

According to a manager closely connected with the repertoire field next season will find a number of these companies taking to the road. The rep. people are making preparations at this early date to secure their shows on a royalty basis, playing attractions that have heretofore not been used by these companies. During the summer several of these companies of seven or eight people will play the small towns and parks.

CABARET COSTS PART.

Because George Henderson played in a restaurant revue at Rector's for three nights it has cost him the part written for him in the new edition of the Zeigfeld "Follies." Zeigfeld has made up his mind not to engage any artists who have been appearing in cabarets about the town. Other managers are said to have expressed a like sentiment regarding the engaging of players who have been appearing in the restaurants.

"SONGBIRD" COMING OFF.

Chicago, May 14.

Oliver Morosco's production of "The Songbird," with Jane Cowl, at Cohan's Grand, isn't doing business to warrant a long stay. It is said the piece will close here about May 29.

The same show is due to open at the Shubert theatre, New York, Aug. 9 or 16.

RICE MANAGING TOUR.

When Marie Dressler goes on tour next season in "The Mix-Up" her manager back with the show will be Edward Evergreen Rice, who some years ago was one of the prominent producers of spectacles and musical comedies.

LEGITS AT SHEA'S, TORONTO.

Toronto, May 14.

Following the destruction by fire of the Princess theatre last week, it has been arranged the legitimate bookings for that house will be placed at Shea's big-time vaudeville house here, which closes its regular season this week.

The Princess was leased by B. C. Whitney, Detroit, with O. B. Shepard as manager and booked by Klaw & Erlanger. It is almost a certainty that the Princess will be rebuilt by next fall. The loss was estimated at about \$100,000. Henry Miller was appearing at the house last week. He wired his scenery and effects for the show had been lost in the fire.

B. C. Whitney arrived here Monday to consult with Manager Sheppard in regard to building a new theatre to replace the former Princess. Whitney was joined here by his architect, Howard Crane, of Detroit, who will immediately draw plans for a new playhouse.

The site has not been definitely decided upon. Besides the one on King street where the Princess stood there are two others under serious consideration.

Eddie Foy in Pictures.

Eddie Foy and Vincent Bryan have been collaborating on the writing of a six-reel picture scenario in which the comedian is to appear. The company that is to present the picture is a secret at present, but it will probably be a new corporation in which the comedian will be interested.

La Salle at 10-20 Doing Well.

Chicago, May 12.

Musical stock at the La Salle with prices at 10-20, is apparently a popular success, the house carrying capacity audiences since opening, although a liberal share of the patronage is credited to the paper route for advertising purposes.

PLANNING NEXT SEASON'S NEW PLAYS FOR MANY STARS

Seventeen Productions Projected for the Coming Dramatic Season. Each with a Star. Alice Brady to Be One of the Season's New Crop of Stars.

Among those slated for new plays for next season are Annie Russell, Laura Hope Crews, Pauline Frederick, Robert Hilliard, George Arliss, William Collier, Chauncey Olcott, Raymond Hitchcock, Blanche Ring, Irene Fenwick, William Hodge, Julian Eltinge, Rose Stahl, Blanche Bates and Leo Ditrichstein.

Blanche Walsh, now in vaudeville, may also have a new legitimate vehicle, while Miss Fenwick will very likely be seen in a stage dramatization of "The Auction Block," the Rex Beach novel, which A. H. Woods is to produce.

Grace George and Alice Brady are also slated for separate starring plays for the new season.

FRAZEE LANDS ANOTHER.

All indications are that H. H. Frazee has landed another farcical success in "The Full House," which opened at the Longacre Monday night. The first-nighters pronounced it the most amusing play of the season. May Vokes scored the individual hit. Hugh Cameron was the big noise among the male members of the cast.

It is just about a year ago Mr. Frazee, in the same theatre, put over "A Pair of Sixes," a piece than ranked with any of this season on the road for money-making qualities.

No credit is given on the program at the Longacre to the authors who had a hand at rewriting "A Full House," the Fred Jackson farce that is now appearing there. When first produced out of town, Willard Mack was called in to bolster up the lines in the piece. His failure to bring about the desired result caused Edward Peple to be called in, and when the piece was produced in Chicago Otto Hauerbach was sent for and the version that was presented in New York this week is the one that he evolved.

ASSN.'S ATTORNEY AWAY.

At the offices of the United Managers' Protective Theatrical Association this week it was stated that Attorney Ligon Johnson would not return from his Coast trip for at least another fortnight. Until he returns nothing new is expected to be given out concerning some copyright indictments, equitable contract matters and further protests being taken up against the railway rate increase.

JANE COWL LEADING "COMMON CLAY."

The A. H. Woods' office has about closed with Jane Cowl to take the leading role in "Common Clay," when that piece, written by Cleves Kinkaid and first brought out in Boston stock, is presented in New York next August.

The "I Want Money" piece Woods

SHOWS AT LOS ANGELES.

Los Angeles, May 12.

Pavilova opened at the Mason this week to big business. Creator's Band is attracting fair crowds at the Morosco, and "The Unchaste Woman" seems to be drawing fairly well on its second week at the Burbank.

SHOWS IN 'FRISCO.

San Francisco, May 12.

"Sari" opened at the Cort this week to an unusually large gathering, with good prospects for a favorable engagement. At the Columbia, with Chauncey Olcott as the attraction, business picked up early in the week with good advance promises. Kolb and Dill continue to attract reasonably large crowds at the Alcazar.

SHOWS CLOSING.

Margaret Anglin winds up her New York engagement in "Beverly's Balance" at the Lyceum May 15.

"Inside the Lines," which closed Saturday night at the Longacre, is to be sent on tour early in August.

"The Lilac Domino" closes tomorrow night.

The tour of Emma Bunting in "Help Wanted" ended Saturday night.

Auctioning Green Room Boxes.

The boxes for the Green Room Club's Annual Review will be sold at auction at the Playhouse Friday, May 14, at 4.30 p. m. The performance will be held at the Shubert May 21.

SPECIAL NOTICE.

The regular meeting of the
WHITE RATS ACTORS'
UNION

will be held

Tuesday, May 18,

in the White Rats Building, 227
West 46th street, New York City,
at 11.30 p. m. sharp.

"REVOLT" IN STORAGE.

Boston, May 12.

"The Revolt," after closing here at the Shubert Saturday will be sent to the storehouse. It will be succeeded by "The Three of Hearts," the new title for "A Day in Paradise."

"The Baron," with George Nash, will come into the Wilbur under the title of "Unmasked," succeeding "A Pair of Sixes."

BOSTON OPERA CO. BANKRUPT.

Boston, May 12.

Following the example recently set by the Chicago Grand Opera Co., the Boston Opera Co., which has produced opera here for the past six seasons, filed a voluntary petition in bankruptcy this week, scheduling liabilities of \$216,000 and assets of \$79,000. The principal creditor is E. D. Jordan, organizer of the company. Henry Russell, managing director, claims \$13,000.

EVERYBODY RE-ENGAGED.

Fred Stair saw his "Follies of Pleasure" show in Philadelphia last week and was so pleased with it he renewed his contract with Rube Bernstein for another season. Mr. Bernstein in turn re-engaged all the members of the company.

IMPORTING ENGLISHMAN.

Louis Calvert, the English actor, will be imported by A. H. Woods for the latter's production of "The New Shylock," to be made next fall.

The title of the piece is subject to change before presentation.

Henry Troy's Colored Show.

Henry Troy will send out next season a company of colored players in a piece called "From Louisiana to Broadway," the company having 50 people.

The book has been written by Troy, with numbers by Will Vodray.



NEW ACTS THIS WEEK

NEW SHOWS NEXT WEEK

Initial Presentation of Legitimate Attractions in New York.

"She's In Again," Gaiety (May 17).

George East and Co. (10).

Dances.

20 Mins.; One and Full Stage.

Fifth Avenue.

George East, surrounded and supported by a special orchestra, a duo of singers and the McGinnis Brothers, along with a rather attractive stage setting, has built a decidedly novel vaudeville production around his terpsichorean ability, East appearing throughout in female garb with a different change for each appearance. The arrangement is especially well worked out, without any time loss and with continual action from beginning to end. The act opens in one before a monogrammed velvet drop, the quartet (including the McGinnis Bros.) offering a number in evening dress. The full stage is then shown with balcony effect in the background, the musicians stationed on one side. East, assisted by the quartet, runs through a number, followed by a medley of rags and classics by the orchestra. A duet in "one" by the singers is followed by a trio dance with East and the McGinnises, East getting in some effective work in this display. A portion of the McGinnis specialty comes next, after which a violin solo is given, East returning again for a toe dance to "rag" music. The McGinnis Bros. follow with the remainder of their specialty in hard shoes, exiting, to be relieved again by East and some more toe work. The finale brings the entire company into action with some scenic effects that round out the offering nicely. East makes an attractive "woman," displays some nifty gowns and holds the turn up alone with his toe dancing. The continuous action is also helpful. It's away from the stereotyped dancing production, novel because of East's impersonation and nicely constructed. It went over big at the Fifth Avenue.

Wynn.

Gurani and Newell.

Bar-Act.

6 Mins.; Full Stage.

Academy of Music.

Two men, one straight and the other a comedian, do a routine of catchy tricks on the bars. The comedian should go in for more pantomimic comedy. The straight is an excellent bar performer. The act works fast, and should prove a good opener for the smaller houses.

Ratcliffe and Anthony.

Songs and Talk.

15 Mins.; One.

Harlem O. H.

Ratcliffe and Anthony are strong contenders for the big time. Just now the team does not work to the best advantage, but a good bit of comedy is derived from the talk, fast and humorous. The Italian member is funny, while the "straight" feeds perfectly at times. Their one number, "Dublin Bay," was placed over to good results. On next to closing they scored the hit of the show.

Hallen and Fuller.

"The Corridor of Time" (Comedy).

22 Mins.; One (Special Drop).

Orpheum.

"Sweet" is the classification for Fred Hallen and Molly Fuller, with their latest act, which is a convincing departure for them. Previously identified with sketches, Mr. Hallen and Miss Fuller have a turn that contains songs, dances, dialog and comedy, certainly the ingredients for a real vaudeville act, when handled with the finish these competent performers are capable of. The act opens in modern fashion, in "one," with the principals dressed that way. It immediately reverses itself in action, however, with a special drop creating the atmosphere. The drop is full of old-style single sheets, containing the best known of the old variety names, including Hallen and Hart (Joe Hart is affectionately alluded to in the dialog). In the centre of the drop is a large painting of Miss Fuller in tights when playing Gabrielle in Rice's "Evangeline," back in the 80's. Mr. Hallen kids his wife about those days as against the present, though he confides to her she was then the toast of Broadway. Old times are continually spoken of. Both lament. Mr. Hallen says he's still there and can do the old song and dance as well as ever. Miss Fuller invites him to try, which he does to the words and air of "Martha Jane Barue." The dance and song are liked. Mr. Hallen offers to dance any old-style the audience calls for, with a clog and jig the answer. Each secures its quota of applause, then Miss Fuller conversationally in song tells of "Violet Brown," after which Mr. Hallen takes a fond look at the Gabrielle picture. He wonders if Molly could come back and Molly replies why not, as with back to the audience, she strips to white tights by folding the skirt of her dress. And Molly Fuller looks good, with or without tights. As the act does not seek to disguise the ages of these pleasing players, and it mentions the lapse of 26 years since Miss Fuller last appeared in tights, it may be said that she is a marvel of form for the reproduction after this long time. The picture on the drop had very little if anything at all upon the picture upon the stage, and Miss Fuller now in tights will wring many a heart-breaking tear from other women, on and off the stage, who will wish they could do the same and get away with it as well as she does. To close the couple give an impersonation of Lester and Allen in "Two Old Sports in Town," with that great team's song and dance. This is just a trifle too long. When Mr. Hallen has the turn down to 18 minutes it will move along more easily. But Hallen and Fuller have the act; it can't help but be liked, for they have so pleasantly and sweetly revived "variety" it's even educational to the vaudeville fans of the present day. It was a happy thought, this idea of their act, but the big point about it is that Hallen and Fuller can get it over. Sime.

If you don't advertise in VARIETY, don't advertise.

"The Midnight Cabaret."

Tabloid.

1½ Hours; Two Acts.

Union Square.

"The Midnight Cabaret" is a Harry Rapf production, among the first in the east, following the lines laid down by western producers of tabloid musical comedies. They usually run in two sections or acts. Vaudeville or pictures or both may be given in conjunction with the tab. The Rapf show is somewhat ahead of the tabloid, as it has been known around here. Most closely resembling burlesque and playing to a 10-15-25 admission, the tabloid in a pop vaudeville theatre apparently attracts from among the constant frequenters of straight picture shows or pop vaudeville bills. This may be guessed through the ease with which old burlesque business, dialog, situations and gags bring laughs from those in front, at least at the Union Square Tuesday night. "The Midnight Cabaret" in comedy has some that is very old, but the two comedians, one German and one Irish, work well together. No programs were issued, and the names of the four principals are unknown. One was a woman, the only female leader. It was placing too much work upon her, even granting she can take care of a leading role in any event. A show such as this really should afford a good soubret. The "straight man" was also somewhat weak. The chorus of eight did very well and have been nicely dressed. A dancing team is used here and there. The girl of it may be she who did a bit of a "cooch." It was permissible, done quite lightly. A wee bit of spice mostly in action creeps in now and then. It is not offensive and, unless carried too far in any tab of this sort, should not be objected to. The first part carried the greater liveliness. It is liveliness that counts. About midway in the first act the company started into songs and kept it up until the finale. The second act held more "business" which was funny enough for those in front. The tab management has been enterprising enough to put a "runway" into this show. It was sparingly built and as sparingly used, but added to the general effect. A Charlie Chaplin number was exceptionally well put on. "My Little Girl" was the song hit, and the people "plugged" it, led by the German comedian. "Plugging" or any kind of a stall seems all right where there must be 90 minutes or more gone through, provided the audience is satisfied. "Fishing" was done as a number with the business from the Lew Fields show, of fishing for the girls as they passed. The "Kentucky Home" song had attractive dressing for the barelegged girls. An "imaginary-husband" bit was badly worked. The German comedian is the best performer in this troupe. He held up everything he took part in. "The Midnight Cabaret" is not a bad entertainment of its kind at all. It at least suggests the possibilities of this style of miniature amusement. If tabs will draw in the east as they seem to be doing at the Square, those possibilities will be fully developed by the producers who will go into this branch.

Zertho's Dogs of All Nations.

Canine Sagacity.

18 Mins.; Full Stage (Special Dog Villa Setting).

Palace.

Each recurring vaudeville season brings all sorts of dog acts into review, but E. Zertho, at the Palace this week, proves originality, and a little attention to novelty can make a dog act well worth while. Zertho not only has evolved a new idea in bringing his dogs into view, but has them doing some little stunts—quite simple, to be true—that make the turn more than passably interesting and entertaining. A setting labeled Dog Villa is shown, and Zertho is in bed, in clownface, being awakened by a clanging alarm which he breaks to stop its clatter. As he leaps from the bed and lifts the cover, dogs of all sizes and hues spring noisily forth. A woman assists in keeping the dogs on the stage. At least 20 dogs take part. Making most of the dogs play dead, at the same time showing what intelligence several of the canine performers have in public, makes Zertho's act stand in a class by itself. Not that other dogs cannot play dead or do some wonderful things, but its the different breeds that Zertho works with simultaneously, each mastered so effectively that the answer is certain. A crook of the elbow, a snap of a whip or a certain, grotesque movement may mean a signal which the dogs respond to quickly. Zertho's dogs will make good anywhere. A Coronation march by twenty dogs, with several finding their own places was the closer.

Mark.

Freeman Brothers.

Singers and Dancers.

11 Mins.; One.

American Roof.

Two boys offering conventional small time singing and dancing just about suited to the spot they held on this bill, opening the show.

Fred.

Parise.

Piano Accordionist.

9 Mins.; One.

American Roof.

As a piano accordionist Parise does not compare with others that have been seen in the past, but at a salary to suit, he fills in acceptably in an early spot on small time bills. His repertoire consists of classical and rag numbers, the latter badly done. His playing is off key at times, but this did not seem to affect the manner in which the Roof audience liked him.

Fred.

Skinner and Wood.

Dancing.

14 Mins.; One.

Harlem O. H.

These boys should change their idea about dress. They may have little trouble going the rounds of the better small time circuits. Their present clothes seem the only weak spot. On a special dancing mat they go through some fast hard shoe stepping, offering a neat routine that brought them heavy returns, in the opening spot position. Their one song could be changed to one of later popularity.

NEW ACTS THIS WEEK

13

John O'Malley.

Songs.

12 Mins.; One.

Prospect.

A well-built, pleasant-looking, kindly-eyed Irishman strolled out leisurely on the Prospect stage Monday evening and tenored his way through a quartet of Celtic melodies, delivered in a rich Irish dialect that came perilously near the classification of a "brogue." At his finale, another triumph was partially registered for musical Ireland for O'Malley "delivered," in every sense of the word, particularly from an artistic and musical standpoint. His selections, while appropriate in a general way, could be greatly improved upon, especially those comprising the first section of his specialty. O'Malley, dressed in his national garb, opened with an Irish ballad rendered in the entrance, followed this with another and then offered "Macushla." He closed with "A Little Bit of Heaven" and "Mother Machree." The two last mentioned earned him a tremendous ovation and offered an excellent opportunity for the exhibition of his toning and volume. The first song could consistently remain, but "Irish Eyes" and "Macushla" lack the punch for O'Malley. With all due respect to his delivery, they will never bring the desired returns, for in neither number can O'Malley exercise his musical proficiency. One might suggest a "Comalye" in one spot provided O'Malley could pick the proper type. At any rate the turn is apparently still in the experimental period and eventually the principal will adjust his numbers to the best possible advantage. Otherwise O'Malley makes an excellent acquisition for vaudeville.

Wynn.

Ben Edwards.

Musical.

10 Mins.; One.

Jefferson.

Ben Edwards, in a white bandmaster's uniform, plays pleasingly upon a xylophone. The usual overture used for the opening number with popular airs following. "No. 2" and one of the evening's hits.

Norman Brothers (2).

Acrobatics.

10 Mins.; Full Stage.

Proctor's 58th St.

The Norman Brothers are well developed young men who have taken to the rings. Both are accomplished at it and present a pleasing routine, closing with a novelty trick. A fitting

McGregor and Jane.

Songs and Talk.

15 Mins.; One.

Jefferson.

McGregor and Jane are a couple who need new songs. At present they are using three numbers noticeably passe. The two open with the man doing a "souse" bit. The clock strikes five and a little girl going to the factory comes along. Usual talk, with the "Will you marry me?" line at the finish. The girl makes two changes. The act will do for the smaller houses.

Les Aristocrats (3).

Acrobatic Dancers.

15 Mins.; Full Stage.

American Roof.

A man and two women, evidently foreigners, have a routine of acrobatic dancing with the modern dances as the basis, that will please on almost any bill. The man might unbend a little and allow his personality to assert itself. For the brief minute that he did permit himself to smile showed that he possessed something besides a serious outlook on life and it warmed the audience to the act. Another feature is the acrobatic "walk in" at the opening of the act, the man wearing a topper and the woman with a cape over her evening gown and wearing a hat. If it could be arranged a triple tango for the opening would display the full strength of the turn. After this the acrobatic waltz with but two of the members would give third a chance to change for her toe solo. This latter needs more of the fast tricky work before it will get over to big applause return. The acrobatics in the two final numbers are very well executed. The turn is worth considering for the better time.

Fred.

Soretti and Antoinette.

Comedy Acrobatics.

11 Mins.; Three (Interior).

At first three people appear, one man doing an awful "souse," another a policeman with an exaggerated outfit, and a young woman who flitted around the room assisting the "drunk" in trying to maintain an upright poise. The man doing the inebriated character does all the rough work, and takes some hard knocks in keeping up the impression. He musses up three tables that were set as though some folks were going to dine in splendor. These tables are used for the act's piece de resistance. One by one, until there is five-high, the tables are placed on top of each other with the "drunk" doing a back somersault with his hands touching the bottom table as his feet near the floor. He does this back evolution from the three and four table-high stands. Much rough comedy is derived by the man's antics to place the tables in position, employing some ladder slips, slides and falls that brought laughter. The act is new hereabouts and should have no trouble in keeping them interested in the bigger houses. The turn went over nicely at the Fifth Avenue.

Lew Brown.

Song.

11 Mins.; One.

Jefferson.

Lew Brown is a juvenile song writer who feels the vaudeville stage is crying for his services. At the Jefferson he was down next to closing and well received, a number of friends being present; but this did not account for all of the applause. His songs are not going to help the boy much if they are all his own. It would be just as well to patronize some other writer. "When It's All Over" to close was easily the best number in the act. Only the small time can use Lew Brown as a single.

Six Frolickers.

Singing, Talking and Dancing.

22 Mins.; Full Stage (Special).

Harlem O. H.

The Six Frolickers, three men and three women, in a cabaret scene, have some entertainment which at times hits the high-water mark and again falls to low tide, mostly at that level. The act should go in for speed, always noticeable at any cabaret. The singing is nothing to boast about and might be rearranged for harmonizing, especially the men, who seem to possess fair voices, but instead of harmonizing try for poor comedy. The women, working in doubles and trios, have nothing of real cabaret life. Another important bit missing is rag stepping or singing. The "souse" carrying a Billie Reeves style continually walks out of his character. The negro waiter seems to place his efforts over in the best style. After the act gains speed a trip around some of the smaller circuits will just about fit it.

Capt. Dan Tourjee and Daughters (2). Musical.

15 Mins.; Three.

A trio of rather clever musicians with one of the girls showing marked ability on the cello. Captain Dan is an old Indian fighter, and wears a uniform during his act. Besides playing various wind instruments, as well as a guitar, Tourjee gives a little talk, with a couple of slides, telling of the Indian wars. The slides are old and look badly. They should be replaced immediately. The talk is short and that helps some. The act is of small time calibre.

Falke and Stevens.

Songs and Dancing.

15 Mins.; Full Stage.

These two girls have a different "sister act" through the layout. One sings, the other dances. Both do solos in their respective lines, too many of them. It is not until the ending they get together for an old-fashioned song with dancing. The turn would be better were the girls to work in duets more often.

Mack and Williams.

Piano Act.

12 Mins.; One.

Mack and Williams as a two-act singing songs, do very nicely for the small time. They could do more with a better routine of numbers. In trying for comics the boy has picked a couple that will never do. They are the "Married" number and "Why Don't They Do It Now," the latter especially holding much old stuff for laughs that can't be gotten. Other songs are popular ballads, with "Fishing" for the best comedy of the lot. The second member of the duo is a girl, who plays the piano. The couple seem apt at double versions, and with a modern list of numbers should build themselves up. The boy has personality and the girl is also likeable. When seen they were on a program having several singing acts. They followed another "piano turn," but held up their second-part spot nevertheless.

Les Elyeas.

Posing.

8 Mins.; Full Stage.

Academy of Music.

Les Elyeas, man and woman, have a posing act different from a few around here in the past. Some of the earlier poses have been seen before, but three or four near the finish are new, and the audience took kindly to the way the couple went through the routine. Opening the show the turn did fairly well.

No Retirement for Dixey.

The report that Henry E. Dixey is going to retire from the stage is denied by Dixie, who, on the other hand, says that next season will see him in a new play.

In addition to Dixey heading the new piece, his wife, Marie Nordstrom, will have the principal feminine role in it.

SHOW REVIEWS

PALACE.

Diversity was the middle name of the Palace bill Monday night. The show from start to finish was highly diverting. There was plenty to see and hear. Business Monday night didn't look very promising when the Palace dimmed its lights for the weekly, but when the show got its wheels oiled up smoothly the theatre in all three seating sections was comfortably filled.

There were enough big names out front to guarantee typical vaudeville entertainment and each came up to expectations. Leon Rothier, the French baritone, "direct from the Metropolitan Grand Opera Company," failed to show. In the lobby a framed placard reported him indisposed and that Laddie Cliff would appear in his stead. This young Englishman, on after the intermission, "stopped the show." He did it so easily and the applause was so loud, prolonged and genuine that it was not to be denied. The curtain was rung up and Laddie came out and instead of doing a bit of dancing, offered a recitation.

That there is still something new and novel in the way of dog acts was proved when E. Zethros' Dogs of All Nations (New Acts) opened the show after the weekly.

Some weeks ago the Palace used the Heart Sell weekly, but after discarding its service and showing a part of the late Chapline it entered into a new contract for the Pathé pictures. A pail settled over the audience when the Lusitania was shown steaming along the watery way. The most interesting part of the weekly was the parade of the fleet along Riverside Drive.

Duffy and Lorenze were "No. 2." The spot was apparently hard, but the act did nicely on its finish, the prop auto eloquently helping the pair immensely. The young folks had on their springtime clothes. Miss Lorenze looking bewitchingly attractive in a summer outfit of pink. Duffy has dropped his "coupon saving song" for one that takes in the jitney wave as its funmaking foundation. It's entitled "Five Cents a Ride." There's little sense to the thing and musically it kills a few bars, but it's timely and that helps.

Emma Dunn and Co. offered "The Baby." It was short but emotionally sweet. It gave Miss Dunn another opportunity to put over the mother sentiment in a manner that has become prominently identified with her legitimate roles of a similar character. The sketch is effective and tugs at the heartstrings.

Bert Fitzgibbon proved as game as game can be. He walked out after the Dunn sketch had gripped the audience with solemnity and sobriety and started to do his monkeyshines and nut doidos. Bert was there with bulldog tenacity and he hung on until he had them coming his way. Bert has one of those Hi Henry toppers with the silk gloss rubbed off with emery dust and he throws and bangs it around for an occasional laugh.

He sang "Jane" for a closer and three young men stalked down the aisle and "plugged" the chorus. Bert doing an exit with a little nonsensical "bit" with two inflated balloons, blown up by him as the boys were doing a barbershop chord out front. Bert's style of fun was thoroughly enjoyed and paved the way nicely for Elizabeth Brice and Charles King. They closed Saturday night with "Watch Your Step" and opened Monday at the Palace. Among their songs were "When I Discovered You" and "A One-Horse Town," from the production. Miss Brice and King sang and danced the numbers they put over so big in the "Step" show and which are serving them well for vaudeville. The couple was in good voice, particularly King. Miss Brice wore two simple outfit that were attractive. After intermission came Laddie Cliff, with the remainder of the evening being taken by the Hoffman Revue. The revue made a big flash, displayed much animation and variance of colors, numbers and costumes, with Miss Hoffman working with much pep every minute. *Mark.*

OPHEUM.

Eva Tanguay should get all the credit for the big house at the Orpheum Monday night. While a corking good bill surrounded a star of Tanguay's répertoire and salary, still there was nothing on the program that could materially help the box office excepting herself. And the Orpheum's capacity on its four floors is a very big one. But few seats were vacant. A nice night and Brooklyn—it looks as though Tanguay is the headlining attraction among all headliners, for drawing power.

Eva did a nice act, too, next to closing. Although not the same altogether as earlier in the season, that act of hers then and this one now will remain the best turn she has ever done. Johnny Ford led the orchestra with precision and dignity. The musicians at the Orpheum played exceptionally well for the second performance of the week. Miss Tanguay, though her husband in the pit by remaking "You see I have my Ford with me." This is a return date for Miss Tanguay at the Orpheum. The house wanted her and they waited for her. It's funny how Tanguay can hold vaudeville all these years with purely personal songs. At one time the lyrics of her numbers all "boasted" Tanguay. Now they all "pan" Tanguay, and the audience likes it both ways. There probably never has been a number written that "panned" the singer as hard as Miss Tanguay's "Otherwise Eva, You're All Right." It covers everything her worst enemy could think of, but Miss Tanguay doesn't mind and the house can't help but admire her nerve in singing it. Miss Tanguay's new songs since last around New York are "Happy, Happy" opening, "Hurry Up" (using imaginary phone conversations), and a number telling what each letter of Tanguay stands for. This latter is in two verses and well written. In fact that's quite noticeable about all of Tanguay's songs. It was 11:06 when she left the stage after sing-

ing "I Don't Care." You've got to give it to that girl, she's quite a combination—making good at the box office and on the stage—and keeping it up.

A singing and modern dancing turn, Lorraine and Burks, followed Miss Tanguay, closing the show, although an announcer mentioned during the performance that at its close Congressman Somebody or other would present the B. F. Keith trophy to the Bayside Yacht Club.

In the first part Taylor Granville and Co. played a "fighting sketch" that ran 28 minutes. It appears to wholly depend upon a bare knuckle battle at the finish. Quite hard enough to put over a stage glove encounter; a bare fist fight seems impossible. The early portion of the turn is very druggy. Cut to 25 minutes, the act might run in better fashion. Hallen and Fuller (New Acts) also in the first half, left very pleasant impression.

In the second half was a sketch called "The Red Fox Trot," played by George Howell and Co. It has really nothing but a fox trot to it, but in this Peter Paige as a fairy ballroom dancer does such a good piece of work that, with the dance, he makes the turn a very pleasing entertainment. Mr. Howell is mistaken in using the house orchestra for music in a parlor set, where a story with a moral is tried for. He might better utilize a Victrola for the dance music. The orchestra makes the piece go steady.

The Four Antwerp Girls opened the show, followed by Harry Tighe and Babette, who also had to struggle against the late comers. Mr. Tighe used the "bulletin" and "cheated" "gag." It appeared twice on the same bill and is being done nearly everyone who can think up a version to use "honesty" as indicating the waltz of that name. It seems to have replaced the Ford joke, so, if for nothing else, it's welcome.

The Gaudemus were "No. 3," doing very well and leaving the house in good humor for Hallen and Fuller, who followed. Du Calon, on the balancing ladder, opened the second half. While it may be difficult for Du Calon to secure suitable dialog for all of his time-killing turn, he might cut down the time of the act to fit the talk, also stop remarking "shut up" to the audience. That may be funny in England; it's not here—on the big time.

PROSPECT.

The current week's Prospect program, while unusually long and with an extremely late finale, is excellently constructed with all the entertaining qualities contained brought into prominent display. The majority of turns scored individually according to the respective merits, collectively resulting in a nicely balanced bill with its shortcomings well covered. Two new acts were among the aggregation, one carrying off the evening's honors under a decided handicap. John O'Malley, recently "discovered" in Chicago, was the fortunate individual coming immediately after a picture of the ill-fated Lusitania. O'Malley's debut was of equal professional importance to that of the Victor Morley (showing both under New Acts), although Morley was more fortunate in his surroundings, while less fortunate in results.

The El Rey Sisters opened the show with their skating specialty, the whirlwind dancing finish bringing out sufficient enthusiasm to carry the girls over nicely. The El Reys have a novelty backed up with a reasonably good appearance and with the prevailing scarcity of similar turns, should find themselves constantly busy. The Six American Dancers came in second spot with an attractive wardrobe and a series of fast dancing that seemed to make the desired impression. The individual dances show little beyond the stereotyped routine, the ensemble work gathering whatever applause resulted. The general appearance and team work are the principal assets, the dancing running a distant third in comparison.

Beaumont and Arnold connected appropriately with their comedy act which carries some nifty points to support an equally good idea. Miss Beaumont's dancing, combined with the excellent appearance of the duo, is sufficiently strong to guarantee a safe passage anywhere. This easily overcame the singing efforts which failed through lack of weight.

Moran and Wiser did well, although the comic might moderate his audience work. The garment thrown from the stage is somewhat out of order and could be consistently eliminated, particularly since it seems superfluous from a comedy angle. They can hold themselves up on straight ability.

Leo Rees and his pianolot were conspicuous among the favorably received preceding the Morley production which closed the first section. A Chaplin film that was noticeably weak throughout shared the spot following intermission with a view of the Lusitania leaving this port on her last trip. O'Malley came next, after which were Rooney and Bent. Rooney has wisely eliminated the extra drop, doing his new dancing bit on a table set in the orchestra pit.

Ryan and Tierney, with a number of popular songs, including "Watch Your Step" and "Shivering Palms" held a late spot to advantage, getting away with a reasonably big hit. This pair measure up well and have built up their specialty along a sensible foundation, keeping it up to date and nicely balanced with a variety of numbers that speaks for their progressive power.

Joseph Jefferson and Co. in "Poor Old Jim," mechanically kept the ball rolling, followed by Claire Rochester, who found it somewhat difficult to hold them in next to closing spot. James Dutton and Co. were programmed to close.

AMERICAN ROOF.

The American Roof held one of the "softest" audiences Monday night present there in a year. Every act pleased them and with there were but three real acts in the bill of nine turns.

The Freeman Brothers (new acts) opened, followed by the Vernons with a time-word ventriloquial offering that got laughs and went nicely with the exception of the finish line "on." The latter was not necessary and fell rather flat.

Al Burton's Revue, in which Burton does all the work and the girl does the posing and a bit of dancing, got over big on the man's singing. He has an idea worth while in the act. The Lauder imitation could be improved. The finish, which almost amounted to the pulling of the American flag, got the usual kind applause from the audience, although the lyric used to the air of "Tippefary" does not fit the melody and is a repeat from an earlier portion of the turn.

Lon Smith and Constance Farmer got a lot of laughs with "gags" that are much forced. The singing of the girl, while not musical, is of the blatant variety that pleased the Roof audience.

Ergotti and his Lilliputians closed the first half and were the hit of that portion of the bill. The diminutive comedian got all the laughs possible and the feats of strength brought frequent applause. A Keystone filled in the intermission to but few laughs.

Opening the second part, Parise (new acts), with his piano accordion, passed nicely. James Grady and Co., in "At the Toll Bridge," brought down the house in the fashion that is usual for this act on the small time. Green, McHenry and Dean, the rathskeller trio, with one of the men suffering from hoarseness, scored with their finishing burlesque of "Il Trovatore."

Les Aristocrats (new acts) were the closers and held the audience in for the picture, which finished the show. The latter was a two-reel episode. *Fred.*

FIFTH AVENUE.

The reapplication of practical vaudeville methods at the Fifth Avenue has undoubtedly established that prehistoric palace of mirth once more as a staple amusement center, judging by the continued capacity attendance there in the past several weeks. Consistency in booking with a moderate admission scale has attracted a regular semi-weekly following to the house and from present indications the attending prosperity promises to continue throughout the warm stretch.

A novel addition was made to the regular bill this week in the inauguration of a serial descriptive lecture by Walter Murray, the first section carrying the auditor down through Florida and through the Panama Canal. The pictures are supplied by the Paramount and will be continued until the entire history of South America is complete. Aside from the film proper, Murray's remarks were both interesting and well delivered and the feature should prove a decided success. Other pictures on the bill included a Chaplin film labelled "Caught in the Rain" that came remarkably close to the danger line, although it bore the endorsement of the National Censor Board (which may or may not mean much) and an Edison that embodied an animated series of cartoons into a comedy subject. A poorly constructed Essanay was also shown.

George East and Co. (New Acts) head the program and close the show. Incidentally this production carried off the honors of the bill. The opening spot fell to Valentine and Bell, a mixed team of cyclists who work "straight" carry an unusual amount of good clean comedy and display a routine of semi-sensational stunts that look as good as the best ever shown around here. A shoulder-mount from a springboard to an upright wheel makes a splendid finale. They earned several legitimate bows.

Jane, Plant and Timmins have a good rathskeller turn, but should eliminate a few of the exits. Their selections have been well chosen, the Billy Sunday number earning the most applause although the operatic parody makes a good standard bit. They, too, scored nicely.

Toney and Norman reversed the impression made on their recent local appearance, taking one of the evening's hits with their comedy specialty. With an appreciative audience before them this couple apparently can deliver in a satisfactory way. The woman might perfect her enunciation in the opening song to advantage. The man's eccentric dancing is feature.

The Royal Moroccan Arabs have an attractive line of group pyramids and solo tumbling in their specialty although the Arabs are not originators in any sense. The only apparent difference in this branch of amusement seems to lie in the title and billing. Their whirlwind work at the close provoked sufficient returns to classify them as a success.

Keno and Green's dancing alone held them up with the best present, particularly the cape-walk. Lorraine and Dudley also appeared, while a film of the Lusitania provided a grand opportunity for war discussions.

Wynn.

HARLEM OPERA HOUSE.

The installation of a weekly big time feature has been proving its worth. It was demonstrated again Monday night. Not alone was the draw well advertised all over the front of the house, but the opposition was lessened by the closing of the Alhambra but half a block away.

The rush began coming fast around eight, and Manager Harry Swift himself jumped into the box office and showed some old-time skill in handling change. The house held capacity, the crowds standing in the aisles and carrying

the chairs from the boxes, seating themselves in the best spots available.

The show was late in getting under way, starting at 8:25, when Skinner and Wood (New Acts), followed a Universal and an old Keystone that caused pain in one's eye. The two boys in the opening spot scored the biggest hit of the show. Minola Hurst and Midget, "No. 2," kept things going with the little midget gaining most of the honors. Miss Hurst should take more care with her enunciation, for not a word of her lyrics could be understood. The singing contest for a finish between the midget and Miss Hurst will always be good for applause, with the little fellow winning. Midgley and Elton seemed to be working at a disadvantage, for the act dragged throughout. The comedy, however, found favor. After an old Chaplin Keystone, Wilson and Dean (New Acts) kept the comedy up at a fast clip with their burlesque humor, which at times was "raw." Six Frolics (New Acts) almost stopped proceedings but for a good dance at the end by the "sousie" well rewarded. After an ill song, accompanied by a small portion of the audience, Redcliffe and Anthony (New Acts) scored the hit of the bill. The Italian members worked fast and kept them in good humor throughout the turn. "Neptune's Garden" closed to a full house. The act was run through in short time and a dive by one of the members from the upper wings held a few breathless. The audience started out when a weekly was thrown on the screen showing the Lusitania before it sailed on its fatal voyage. "The Black Box," a serial film, closed to an empty house.

ACADEMY OF MUSIC.

Variety is the spice of life, according to an old axiom, but the regulars of the Academy Monday night cast a unanimous vote for the comedy end, showing little appreciation for the rest of the vaudeville. The show was not the best at this house lately, but it proved good small time entertainment, despite that of the eight acts six were "doubles."

The Lee Elyens (New Act) with posing took a slow start. Bernard and Flinnery, two neat appearing chaps, fared hard in the "No. 2" position, but did only fairly well. The boys have good voices and know how to sing. Cunningham and Bennett were next with their singing, but despite Miss Bennett's wardrobe and Mr. Cunningham's voice the couple fared no better than the acts previous.

Schwartz and Wooley followed and drew some laughter with old burlesque gags and songs. George and Lilly Garden were No. 5 with a musical act. The turn fell right, for the audience was beginning to tire of so much singing. Hyman Adler and Co., next, did very well in their comedy sketch, "Solomon's Bargain," and the little skit was one of the hits of the show. Seymour, Dempsey and Seymour, next to closing, brought forth more mirth with their singing of a rag as three girls would sing it. The act has improved somewhat since last seen here, while there is a new member, the piano player.

Gurani and Newell (New Act) closed the vaudeville program and did even better than some of the acts near the beginning.

JEFFERSON.

The Jefferson is welcoming sailors this week and the house is decorated from top to bottom with flags, also displaying large signs with "Welcome Jackie Tars" written across them. With all this welcoming business the Moss houses did not seem to attract many of the sailor lads Tuesday night.

The attendance was decidedly off early this week and it could not all be blamed on the heat. The house has seemed to fall into a rut which is hard for it to get out of. The special night idea has been used down here for some time now and it is only "country store" that attracts the people. Tuesday is music publishers' night and six concern sent representatives to boost their numbers. It pleased those present but amounted to little as a draw, it being one of the cheap added attraction nights of the week for the house.

The bill for the first half consisted of eight acts and the first episode of the new Vitagraph serial, "The Goddess," given a showing in the middle of the program, something rarely done for a picture at this house.

Of the eight turns three appeared under fictitious names, they being Nichols Croix Sisters billed as the Ramadell Trio, "Little Miss U. S. A." carded as "Merry Maids of Japan" and Tate and Tate known here as Loro and Otto. Why the first of these should take the name of a recognized act such as the Ramadell Trio is hard to see.

The show opened with the Seabert Sisters, who did some fancy riding that always proves interesting at this house, where anything circus is sure fire. Ben Edwards (New Act) xylophoned in the No. 2 spot. The Nichols Croix Sisters' turn was next. It proved a novelty for the house, although the pipe dream thing has been worked out pretty well in every angle. McGregor and Jane (New Act) followed.

One of the laughing hits of the bill was scored by William Lytell and Co. in their comedy sketch. The Tuesday night assemblage laughed heartily at the pantomime work of the men. The song plugging exhibition, followed by "The Goddess," came at this juncture.

The feature turn was "Little Miss U. S. A." a well costumed miniature musical comedy, the chorus especially having special pains taken as to selecting of costumes. The piece lacks a comedian with any weight, the man at present employing some material old and useless. The song numbers are tuneful to a degree for a piece of this sort. Lew Brown (New Act) next, with Tate and Tate closing.

CABARETS

The "All-Night Club" that was expected to fill up the cabarets, after the regular closing hour (2 a. m.) has kept the restaurants open but has not filled them. Business in the dancing places along Broadway is light of late, after one in the morning. The revues appear to hurt late business. After the ball-room floor free show is over, most of the people leave. None of the restaurants is wildly enthusiastic over the drawing powers of its revue. In several instances, the free show drove away many of the regular patrons, who seemed to prefer to dance instead of watching "girls and numbers." As the revues run along the same lines without any decided variation, the affairs become monotonous, no matter in which restaurant they are seen. Worrying over revues by the legitimate and vaudeville managers appear to be a waste of nerve energy. The revue will pass out by itself, without hurting anything excepting the restaurants, although maybe possibly a couple of places will retain them.

Another U. S. Court decision relative to the singing of published songs was handed down last week by Judge Learned Hand. It was in an action against Shanley's by a music publisher, asking that the singing of numbers from "Sweethearts" in the restaurant be stopped. The court decided that where a song is placed on sale, its public singing cannot be restricted, unless an attempt is made to reproduce the number, costumes, characters, etc., as might have been done in the original show. This is along the same lines as the recent decision on appeal in the matter of the Sousa march, Hotel Vanderbilt and a publisher.

Once more the laurel wreath will have to be handed to Flo Ziegfeld. On this occasion the deed that warrants the honor is the "Follies" and "Frolic" Ball on the Amsterdam Roof Monday night. Although the admissions were to be limited to 500 persons at \$5 per, the gate at the close of the doors showed that exactly 680 persons had paid admission to the aerial cabaret. This brought a total of \$3,400. Later returns from the bar showed that the gallant 680 had consumed exactly \$2,600 worth of liquid refreshments from the time that the ball started until the late closing hour.

The Constantinople, on 48th street, has been sold by M. G. Andrews to G. H. Topakyan, a brother of the Persian consul. It will be renamed The Kis-met and an American kitchen will be added. A cabaret performance and dancing will be utilized as attractions. Andrews will pay all attention hereafter to his Constantinople Cafe on 24th street, which will be decorated along the plans of the Garden Cafe. A dancing floor will also be added.

Wallace McCutcheon has been reported in New York as injured on the firing line where he was a captain in

the Ambulance Corps of the British forces. McCutcheon danced professionally over here in the early days of the craze, his partner at that time being Vera Maxwell. When the war broke out he enlisted as a driver of an auto ambulance, with a non-commissioned officer's rank. His promotion to a captaincy speaks for itself.

The dancing privilege having been revoked at McAvoy's on 145th street and Lenox avenue, that particular section of upper Harlem that frequents the cabarets are now patronizing the Dolphin, just across the street, where a bill of professional entertainers hold forth. The cabarets on 125th street are getting a good play with the warm weather with the Alamo and College Inn holding up nicely.

Dave Genaro and Thelma Carleton are doing a "Trilby" dance on the New York Roof. Genaro is made up as Svengali, and Miss Carleton is Trilby. She sings the "Ben Bolt" song, then does a soft-shoe dance down the floor to where Mr. Genaro is waiting. After that Svengali and Trilby do a double soft-shoe dance. But the audience likes it and they gather in quite some applause.

The Strand Roof Garden simultaneously changed its policy for the summer and announced a reduction in prices, bringing the admission from 50 cents to 25 cents. The afternoon dances will be discontinued, the feature being a table d'hôte dinner for 75 cents, entitling the diner to free admission for the evening, a return check for that privilege accompanies the meal check.

William Morris has been elected international chairman of the theatrical division of the National Rotary Clubs. They will have a convention in San Francisco during July. A Rotary Club is located in almost every large city of the Union. They usually elect one member from each line of trade, and meet for business talks.

Aubrey Pringle has taken over the management of the Congress Cafe, Chicago, one of the most popular resorts in the "loop" district. Pringle recently gave up his own place on the West Side in order to assume management of the Congress, where he can commercialize his professional acquaintance and popularity.

The Hotel Astor Roof is to have a revue this summer, it is said. S. Rosenberg, who staged Wallick's show, is to produce it, with many of the people from the current Wallick show. Dorothy Jardon and Willie Solar are to be the leading principals of the aerial free show. Wallick's is to close its revue shortly.

Flo Ziegfeld is going to introduce a Charlie Chaplin number into the "Mid Night Frolic" next week and has en-

gaged Harry Hines to impersonate the picture comedian. Allyn King has also been engaged for the "Frolic." She will make her debut on the New Amsterdam Roof on the same evening.

In rehearsal for the Fields revue is a dancing quintet which will be known as the Maurice Dancing Men who are being instructed in a specialty under Maurice's direction. Those in it are Barnes Gatling, T. Dwight Gilbert, Stewart H. Gilmore, Vincent Cassidy and T. Sigmund Draper.

Downtown cabarets, especially those around 14th street, were much frequented by the sailors of the fleet this week. In some places the boys in blue made their own amusement, giving a complete show from the talent among their numbers.

Within the past fortnight two of Brooklyn's foremost five-cents-a-dance places have closed. They were the Dance Inn and Danse La Follies. Both did good business during the winter. The first hot weather caused the hasty closing.

Rector's revue changed principals in the middle of last week. Ed Miller and Helen Vincent, and Eva Shirley were inserted into the show. They improved it somewhat.

The concert hall in the New York theatre building will have a billiard tournament May 18-20.

The Coney Island cabarets open this Saturday.

TOMMY'S TATTLES.

By Thomas J. Gray.

Mary had a little act,
A trick dog-clever mut,
Every place that Mary worked,
Her little act was "shut."

What becomes of chorus girls in the summer time?

Did you ever notice how the smile leaves a Pullman porter's face when he finds his car contains a theatrical troupe?

See where a baseball league out west has two players by the name of "Castle." When they get a base on balls we suppose the papers refer to the "Castle Walk."

It is now time for the "You-can-have-a-lot-of-fun-there's-bathing-and-everything" weeks to begin. They don't pay much money but you get a lot of sun burn.

Theatrical managers in trying to stop restaurant revues claim it hurts their business. The restaurant owners might object to those shows that have been spoiling people's appetites.

That loud long sigh you hear every once in a while comes from Bart McHugh's people in Ireland. They just heard that Bart plays golf.

Wonder if the rumor is true that Eddie Foy is the author of "The Birth of a Nation?"

SPORTS.

VARIETY will publish challenges or results of any sporting events in connection with theatrical people or clubs.

The baseball game between the VARIETY team and the nine representing the Sheedy agency, was interrupted in the fifth inning with a downpour of rain that prevented further hostilities, the score 3-2 in favor of the VARIETY.

The Sheedy aggregation was composed of several outsiders, which partly detracted from the professional interest.

The Sheedy team will play the United Booking Office team this Saturday for a \$100 side bet.

The Loew office does not expect to have a nine this summer.

The U. B. O. regular nine may play the Palace theatre building boys.

The music publishing field is organizing two ball teams, one of which is to be composed entirely of the publishers and the other of their professional managers. After three months of active training they will be in shape to play a full nine inning game. The line-up for the two teams will be as follows:

Publishers—

Fred Belcher, rf
Leo Feist, p
Harry Von Tilzer, 1b
Jules Von Tilzer 2b
Will Von Tilzer, ss
Jack Von Tilzer, 3b
Henry Waterman, lf
Louis Bernstein, cf
Chas. K. Harris, c, capt.

Managers—

Max Winslow, rf
Max Silver, lf
Mose Gumble, 3b
Phil Kornheiser, 1b
L. Wolf Gilbert, ss
Lou Hirsch, c
Mack Stark, cf
Bob Russak, 2b
Sammy Levy, p, capt.

The publishers will have as their umpire F. A. Mills, while the professional managers will have Al. Bryan to deliver decisions in their behalf.

MARY MOORE'S DEBUT.

London, May 12.

Mary Moore presented a 30-minute version of "Mrs. Gorringer's Necklace" at the Coliseum May 10 for her debut in the halls, with the dramatic portion of the play told by slides, Miss Moore enacting the comedy scenes with a competent supporting cast. The piece was well liked.

"SUNDAYS" UNDER CONTROL.

Rochester, N. Y., May 12.

The proprietor of a smal' picture house on Central avenue recently opened his house Sunday and was arrested for a violation. The exhibitors combined to assist in the defense, and last week established a decision the Sunday law was a city ordinance and not a state measure.

Consequently, last Sunday every picture theatre in town was wide open and doing business.

BILLS NEXT WEEK (May 17)

In Vaudeville Theatres, Playing Three or Less Shows Daily

(All houses open for the week with Monday matinees, when not otherwise indicated.) Theatres listed as "Orpheum" without any further distinguishing description are on the Orpheum Circuit. Theatres with "Low" following name are on the Loew Circuit. Agencies booking the houses are noted by single name or initials, such as "Orph," Orpheum Circuit—"U. B. O." United Booking Offices—"W. V. M. A." Western Vaudeville Managers' Association (Chicago)—"P." Pantagruel Circuit—"Inter," Interstate Circuit (booking through W. V. M. A.)—"M." James C. Matthews (Chicago).

New York
PALACE (orph)
Eva Tanguay
"Woman Proposes"
Ben Welch
Florence Tempest Co
Collins & Hart
Josie Heather
Cansinos
Robins
Lillian Goldsmith Co
PROCTOR'S 12TH
Arthur Milton
Gladstone & Talmage
Jean & Jeans
Johnnie Walker Co
Vokes & Meehan
Hardeen

2d half
Upton & Ingraham
Edith North
Dunbar & Turner
Hoyt's Quartet
Pisano & Bingham
Hardeen

PROCTOR'S 58TH
Elsie May 3
Howard & Chase
Hoyt's Quartet
Four Slickers
Daly & Kramer
Cecile Trio

2d half
Arthur Milton
Gladstone & Talmage
Camille Personi Co
Pierlot Feber Co
Vokes & Meehan
Johnnie Jones

PROCTOR'S 23RD
Dick Deloris
Wilson & Wilson
"Vacation Days"
Percy Waram Co
Pisano & Bingham
Mile Elmina Co

2d half
Hansen Trio
Edna Luby
Joe Burton Co
The Co-eds
Howard & Chase
Cecile Trio

AMERICAN (loew)
Roule Sims
Miles McCarthy Co
Patricola & Meyers
Hippodrome 4
Svengali
White Sisters
3 Donalds
(Two to fill)

2d half
Cohan & Young
Golet Storts & L
Jas McCurdy Co
Mellor & DePaula
Svengali

Col Jack George
Gash Sisters
(Two to fill)

GREELEY (loew)
Parise
"Jack & His Jills"
Mellor & DePaula
Lipinski's Dogs
Dorothy Herman
Aerial LaValls
(Two to fill)

2d half
Roule Sims
Eva & Wilson
"Girl in Dark"
Lipinski's Dogs
Tom Mahoney
(Three to fill)

NATIONAL (loew)
Jewell Sisters
Ergotti's Lilliputians
Harry Thomson
Bernard & Harrington
(Two to fill)

2d half
Patricola & Meyers
"Fired from Yale"
Bell Boy Trio
6 Olivers
(Two to fill)

DELANCY (loew)
Mattie Choate Co
El Cleo
On the Veranda"
Nichols Sisters
Laundry Bros
(Three to fill)

2d half
Lucy Bros
Rucker & Winifred
Lucille & Cockey
Sampson & Douglas
"Jack & His Jills"
Bobbe & Dale
3 Donalds
(One to fill)

BOULEVARD (loew)
Les Aristocrats
Force & Williams
Dixie Gerard
"Girl in Dark"
Cohan & Young
Wormwood's Animals

2d half
Davis & Matthews
Grace DeWinters
Bernard & Harrington
Haydn Burton & Li
Cycling McNutts
(One to fill)

7TH AVE (loew)
Purcell Bros
Jas McCurdy Co
Senator Murphy
Barto & Clark
Delmore & Light
(One to fill)
2d half
Ergotti's Lilliputians
Crawford & Broderick
White Lie
Lillian Watson
Les Aristocrats
(One to fill)
OPHEUM (loew)
Golden & West
Cloaks & Suits
Richmond & Mann
Boganny Troupe
Valentine Vox
(Two to fill)
2d half
Joe Keiley
Anderson & Burt
Dale & Boyle
Honeyboy Minstrels
Evelyn Cunningham
Landis Bros
(One to fill)
LINCOLN (loew)
6 Olivers
Lillian Watson
White Lie
Haydn Burton & H
Juggling Neison
(One to fill)
2d half
Nichols Sisters
El Cleo
Jas Grady Co
Delmore & Light
Alvin & Kenny
(One to fill)
CONEY ISLAND, N. Y.
BRIGHTON (ubo)
(Opening season)
Flin & Green
Allan Dinehart Co
Clark & Verdi
Primrose 4
Kirk & Fogarty
Arnaud Bros
The Langdons
"Act Beautiful"
Balzer Sisters
HENDERSON'S (ubo)
(Opening season)
Weston & Leon
Meyakoff Sisters
Keno & Green
White Hussars
Harry L Mason
Rajan
Lydell Good & L
Sylvia Loyal
(One to fill)
BUSHWICK (ubo)
Taylor, Granville Co
"Red Fox Trot"
Ball & West
I & B Smith
J & E Dooley
Crouch & Welch
The Gaudsmits
McCloud & Carp
Samayon
ORPHEUM (ubo)
Fliske O'Hara
Ceili Cunningham
Rooney & Bent
Webb & Goodwin
Bert Fitzgibbons
Julie Ring Co
Reynolds & Donegan
Schwarz Bros
Lockett & Waldron
The Olivians
PROSPECT (ubo)
Bessie Clayton Co
Chick Sale
Chas Ahearn Co
Mr & Mrs Barry
Marie Fenton
"Dixie Elopement"
Ward & Cullen
Orville Stamm
Keit & DeMont
FULTON (loew)
Smith & Farmer
Luchie & Cockie
Jas Grady Co
Bell Boy Trio
Davis & Matthews
(One to fill)

2d half
Dixie Gerard
"On the Veranda"
MacLambright & M
Wormwood's Animals
(Two to fill)
WARWICK (loew)
"Winning the Prize"
Charlotte St Cloud
Carmen's Minstrels
Joe K Watson
(Two to fill)
2d half
Herbert & Dennis
Harry Thomas
Aerial LaValls
(Three to fill)

SHUBERT (loew)
Francis & Ross
Anderson & Burt
Crawford & Broderick
Evelyn Cunningham

Tom Mahoney
Foster & Curman
(One to fill)
2d half
Parise
Hippodrome 4
Richmond & Mann
Mattie Choate Co
White Sisters
Sunset Bros
(One to fill)
PALACE (loew)
Juggling DeLisle
Evans & Wilson
"School Days"
Viola Duval
Ward Sisters
(One to fill)
2d half
Rucker & Winifred
Bessie LeCount
Cloaks & Suits
Senator Murphy
Bell & Caron
(One to fill)
BLIJOU (loew)
Lucette Bros
Cycling McNutts
Sampson & Douglas
Honeyboy Minstrels
Bessie LeCount
White Bros
(One to fill)
LINCOLN (loew)
6 Olivers
Lillian Watson
White Lie
Haydn Burton & H
Juggling Neison
(One to fill)
2d half
Purcell Bros
Myles McCarthy Co
Smith & Farmer
Boganny Troupe
Valentine Vox
(Two to fill)
Albany, N. Y.
PROCTOR'S
Charles Thompson
Dorothy Meuther
"Starred by Mistake"
Mendesich 4
Shriner & Richards
Harvey De Vora 3
2d half
Whirling Axemals
Helen Lease
E & E Adair
Musical Gormans

PRINCESS (ubo)
Kirk & Fogarty
Arnaud Bros
The Langdons
"Act Beautiful"
Balzer Sisters
HENDERSON'S (ubo)
(Opening season)
Weston & Leon
Meyakoff Sisters
Keno & Green
White Hussars
Harry L Mason
Rajan
Lydell Good & L
Sylvia Loyal
(One to fill)
BUSHWICK (ubo)
Taylor, Granville Co
"Red Fox Trot"
Ball & West
I & B Smith
J & E Dooley
Crouch & Welch
The Gaudsmits
McCloud & Carp
Samayon
ORPHEUM (ubo)
Fliske O'Hara
Ceili Cunningham
Rooney & Bent
Webb & Goodwin
Bert Fitzgibbons
Julie Ring Co
Reynolds & Donegan
Schwarz Bros
Lockett & Waldron
The Olivians
PROSPECT (ubo)
Bessie Clayton Co
Chick Sale
Chas Ahearn Co
Mr & Mrs Barry
Marie Fenton
"Dixie Elopement"
Ward & Cullen
Orville Stamm
Keit & DeMont
FULTON (loew)
Smith & Farmer
Luchie & Cockie
Jas Grady Co
Bell Boy Trio
Davis & Matthews
(One to fill)

2d half
Dixie Gerard
"On the Veranda"
MacLambright & M
Wormwood's Animals
(Two to fill)
WARWICK (loew)
"Winning the Prize"
Charlotte St Cloud
Carmen's Minstrels
Joe K Watson
(Two to fill)
2d half
Herbert & Dennis
Harry Thomas
Aerial LaValls
(Three to fill)

SHUBERT (loew)
Francis & Ross
Anderson & Burt
Crawford & Broderick
Evelyn Cunningham

2d half
Dixie Gerard
"On the Veranda"
MacLambright & M
Wormwood's Animals
(Two to fill)
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Charlotte St Cloud
Carmen's Minstrels
Joe K Watson
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Aerial LaValls
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Francis & Ross
Anderson & Burt
Crawford & Broderick
Evelyn Cunningham

2d half
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"On the Veranda"
MacLambright & M
Wormwood's Animals
(Two to fill)
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"Winning the Prize"
Charlotte St Cloud
Carmen's Minstrels
Joe K Watson
(Two to fill)
2d half
Herbert & Dennis
Harry Thomas
Aerial LaValls
(Three to fill)

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Crawford & Broderick
Evelyn Cunningham

2d half
Dixie Gerard
"On the Veranda"
MacLambright & M
Wormwood's Animals
(Two to fill)
WARWICK (loew)
"Winning the Prize"
Charlotte St Cloud
Carmen's Minstrels
Joe K Watson
(Two to fill)
2d half
Herbert & Dennis
Harry Thomas
Aerial LaValls
(Three to fill)

SHUBERT (loew)
Francis & Ross
Anderson & Burt
Crawford & Broderick
Evelyn Cunningham

2d half
Dixie Gerard
"On the Veranda"
MacLambright & M
Wormwood's Animals
(One to fill)

Belle Oliver
Kammerer & Howland
"The Last Hope"
Juggling Mowatts
2d half
Bob Wessman
Skipper, Kennedy & R
Pilots Bros
Dumtreacu Troupe
COLONIAL (loew)
Reddington & Grant
Singer's Midgets
Hyman Meyer
Frank Bush
Six Abrahams
2d half
Alex Carangeto
Argo
Zella Call
Frank Bush
Singer's Midgets
Adele Morrow
Chas Ledegar
2d half
Musical Chef
The Puppets
Osokomo
The Volunteers
Kinkaid Killies
Robekon, N. J.
LYRIC (loew)
Busse's Dogs
Homer Lind Co
The Stantons
Wolgas & Girlie
(One to fill)
Bridgeport, Conn.
POLIS' (ubo)
3 Brownies
Bayle & Patsy
Moore & Young
(Two to fill)
2d half
Queenie Dunedin
Fairman & Zipp
American Comedy 4
Savoy & Brennan
Royal Hawaiian 6
(One to fill)
PLAZA (ubo)
3 Du For Boys
Harrington & Parry
Archer & Belford
Mason & Murray
Adelaide Lowe Co
2d half
Maude De Lora
Belmont & Karl
(Two to fill)
Butte.
EMPRESS (loew)
Maestro
Ed & Jack Smith
"The Way Out"
Jenkins & Covert
"Dairy Maids"
CHAMPAIGN, ILL.
ORPHEUM (wva)
Margot Francois Co
Helen Gannon
Kumby Bush & Rob
DeLeon & Davis
Creole Band
2d half
Marcus
Princess Kaiama
Creighton Bros & Bel
(Two to fill)
CHARLESTON, S. C.
VICTORIA (ubo)
(Savannah split)
Atlanta.
FORSYTHE (ubo)
Hanson & Clifton
Austin & Rich
"Broadway Love"
3 Leightons
Ishmed
Ruth Rose
"Guide of Monte C"
BALTIMORE.
MARYLAND (ubo)
B & E Adams
Fred & Albert
Nestette
Edith Carr Co
Lorraine & Dudley
Bernard Granville
"Fashion Show"
AMES, Ia.
PRINCESS (wva)
Kale & Indetta
2d half
Mr & Mrs McGreevey
ATLANTA.
FORSYTHE (ubo)
Hanson & Clifton
Austin & Rich
"Broadway Love"
3 Leightons
Ishmed
Ruth Rose
"Guide of Monte C"
BOSTON.
LYRIC (ubo)
Will Maddock
Jas Thompson Co
Bill Pruitt
Sally Family
Rocher Monkeys
Boston.
KEITH'S (ubo)
Fritz Schell
Mark Bros Co
Felix Adler
Honey & Boyle
Marie L Co
Nevin & Co
Helen Scholder
Dancing Lavers
PALACE (orph)
Hyams & McIntyre
Clara Morton
Melville & Higgins
Milt Collins
Morgan Dancers
"Bonita"
Servo
A & J Vanis
WILSON (wva)
Lillian Madeline
Kolb & Harland
"After the Wedding"
Dave Ferguson
(One to fill)
2d half
Bertie Ford
Fields Wein & Green
Hugo Koch Co
Clifford & Mack
Laughlin's Dogs
AVENUE (wva)
"In Old Heidelberg"
2d half
"The Night Clerk"
KEDZIE (wva)
Bertie Ford
Mr & Mrs Allen
Lorenz & Szw
Crighton Bros & B
(One to fill)
2d half
Jack Kennedy Co
Adas Troup
Kolb & Harland
(Two to fill)
McVICKERS (loew)
Howard Musical 3
Howard Sisters
McConnell & Simpson
Rigoletto Bros
Stanley Burns & H.
"Lucky of Totem"
Susanne Lehmann
"Night Hawks"
Daisy Harcourt
Tun Chin Troupe
EMPRESS (loew)
Halsted St
(Open Sun Mat)
Chas. Fletcher
Demarest & Collette
"Bryant 2684"
Morrie & Allen
Joyce & West
2d half
Walton & Boardman
Stuart Black Co
Bush & Shapiro
Ford's Revue
Eddie Foyer
(Three to fill)
2d half
Joyce & West
Chas. Fletcher
"Bryant 2684"
Morrie & Allen
Joyce & West
2d half
Walton & Boardman
Stuart Black Co
Bush & Shapiro
Ford's Revue
Eddie Foyer
(Three to fill)
2d half
Joyce & West
Chas. Fletcher
"Bryant 2684"
Morrie & Allen
Joyce & West
2d half
Walton & Boardman
Stuart Black Co
Bush & Shapiro
Ford's Revue
Eddie Foyer
(Three to fill)

Belle Oliver
Kammerer & Howland
"The Last Hope"
Juggling Mowatts
2d half
Bob Wessman
Skipper, Kennedy & R
Pilots Bros
Dumtreacu Troupe
COLONIAL (loew)
Reddington & Grant
Singer's Midgets
Hyman Meyer
Frank Bush
Six Abrahams
2d half
Alex Carangeto
Argo
Zella Call
Frank Bush
Singer's Midgets
Adele Morrow
Chas Ledegar
2d half
Musical Chef
The Puppets
Osokomo
The Volunteers
Kinkaid Killies
Robekon, N. J.
LYRIC (loew)
Busse's Dogs
Homer Lind Co
The Stantons
Wolgas & Girlie
(One to fill)
Bridgeport, Conn.
POLIS' (ubo)
Pilot & Schopf
Simpson & Dean
Archer & Belford
3 Kellos
Doc O'Neill
Society Girls
2d half
Musical Chef
The Puppets
Osokomo
The Volunteers
Kinkaid Killies
Robekon, N. J.
LYRIC (loew)
Busse's Dogs
Homer Lind Co
The Stantons
Wolgas & Girlie
(One to fill)
MILWAUKEE.
MAJESTIC (orph)
Conroy & Lemaire
Whiting & Burt
Mary Shaw Co
Marie Nordstrom
J C Nugent Co
Fred Hildebrandt
Ward Sisters
(One to fill)
Milwaukee.
OPRHEUM (wva)
The Crownells
Blanche Ring Co
Barbara & Grohe
Terada Bros
Grant & Greenwood
(Others to fill)
UNIQUE (loew)
"Just Half Way"
Tabor & Green
Maximilian
(Two to fill)
Mt. Vernon, N. Y.
PROCTOR'S
Brown & McCormack
4 Melodious Chaps
Elsie White
Dunbar & Turner
Seven Minstrels
(One to fill)
2d half
Van Bros
"Starred by Mistake"
Charles Thompson
Helen Dixon
Rambler Girls
Al Lewis Co
Newark, N. J.
MAJESTIC (loew)
Schrod & Chappelle
Kirklae's Pigs
Faye & Mynn
Cassie Rivoli
Chas Deland Co
Clarice Vance
Bennett Sisters
2d half
Francis & Ross
Force & Williams
Viola Duval
Ryan Richfield Co
The Stantons
Juggling DeLisle
(One to fill)
New Haven, Conn.
POLIS' (ubo)
Queenie Dunedin
3 Lubins
Ellsworth & Linden
Sullivan & Mason
3 Alvaratas
2d half
3 American Girls
Hoyt's Minstrels
Judson Cole
Campbell & Brady
DETROIT.
TEMPLE (ubo)
Mallie Burt Co
Ford & Truly
Harry Holman Co
McKay & Ardine
Beatrice Herford
Alexander Kids
Rae Samuels
Annapolis Boys
East St. Louis, Ill.
ERBER'S (wva)
Williams & Segal
Ixeta
Corelli & Gilette
Orbassany's Cockatoos
2d half
Two Specks
Ray Monde
Conley & Webb
Lohse & Sterling
Fall River, Mass.
ACADEMY (loew)
Nible & Nugent
Grace DeWinters
James Devitt Co
Wilson Bros
LePolaris
2d half
Bush & Shapiro
Stuart Black Co
The Clevelands
Ford's Revue
(One to fill)
Ft. Dodge, Ia.
PRINCESS (wva)
F & M Waddell
Tanhouser Kid
Ziska Co
4 Valdars
2d half
Del Balty & Jap
Couch & Davenport
Lewis & Norton
Ching Yuen Lee Tr
Grand Rapids, Mich.
ACADEMY (loew)
Gardiner 3
Ryan & Lee
Geo Primrose Co
(Two to fill)
RAMONA PK (ubo)
(Opening May 23)
Courtney Sisters
McConnell & Simpson
Rigoletto Bros
Stanley Burns & H.
"Lucky of Totem"
Susanne Lehmann
"Night Hawks"
Daisy Harcourt
Tun Chin Troupe
EMPRESS (loew)
Halsted St
(Open Sun Mat)
Chas. Fletcher
Demarest & Collette
"Bryant 2684"
Morrie & Allen
Joyce & West
2d half
Walton & Boardman
Stuart Black Co
Bush & Shapiro
Ford's Revue
"The Wall Between"
(One to fill)
HANNAH, Mo.
PARK (wva)
Fern & Zell
The Krassaders
Judson Cole
Lane Harper & L
2d half
Jarvis & Harrison
Williams & Rankin
Ed Farrell Co
The Sharrocks
Barnold's Dogs
2d half
Musical Chef
The Puppets
Osokomo
The Volunteers
Kinkaid Killies
Robekon, N. J.
MASON CITY, Ia.
REGENT (wva)
McLallen Carson Co
(One to fill)
2d half
Ziska Co
Pierce & Roslyn
MILES CITY, Mont.
OPERA HOUSE (loew)
2d half
(Same bill as at Billings this issue)
MILWAUKEE.
LYRIC (loew)
Busse's Dogs
Homer Lind Co
The Stantons
Wolgas & Girlie
(One to fill)
MILWAUKEE.
OPRHEUM (wva)
The Crownells
Blanche Ring Co
Barbara & Grohe
Terada Bros
Grant & Greenwood
(Others to fill)
UNIQUE (loew)
"Just Half Way"
Tabor & Green
Maximilian
(Two to fill)
Mt. Vernon, N. Y.
PROCTOR'S
Brown & McCormack
4 Melodious Chaps
Elsie White
Dunbar & Turner
Seven Minstrels
(One to fill)
2d half
Van Bros
"Starred by Mistake"
Charles Thompson
Helen Dixon
Rambler Girls
Al Lewis Co
Newark, N. J.
MAJESTIC (loew)
Schrod & Chappelle
Kirklae's Pigs
Faye & Mynn
Cassie Rivoli
Chas Deland Co
Clarice Vance
Bennett Sisters
2d half
Francis & Ross
Force & Williams
Viola Duval
Ryan Richfield Co
The Stantons
Juggling DeLisle
(One to fill)
New Haven, Conn.
POLIS' (ubo)
Queenie Dunedin
3 Lubins
Ellsworth & Linden
Sullivan & Mason
3 Alvaratas
2d half
3 American Girls
Hoyt's Minstrels
Judson Cole
Campbell & Brady
2d half
Bush & Shapiro
Stuart Black Co
The Clevelands
Ford's Revue
(One to fill)
Ft. Dodge, Ia.
PRINCESS (wva)
F & A Astaires
Whitfield & Ireland
Carl Rosner Co
Alice Lloyd
3 Gladitors
Rockford, Ill.
PALACE (wva)
"Night Clerk"
Margot Francois Co
Spencer & Williams
Song & Dance Revue
Zeno & Mandel
Redford & Winchester
SACRAMENTO.
EMPRESS (loew)
(Open Sun Mat)
Von Cello
Sadie Sherman
Bryan Sumner Co
Johnson & Dean
Joe Welch
Cook & Rother
St. Louis.
FOREST PARK
HIGHLANDS (orph)
Freeman & Dunham
Harry Green
Wallenstein & Freeby
Miller & Mack
Ena Claron
SKYDOME (wva)
Princess Kalama Co
Ray Monte
Cole Russell & D
Nible's Birds
2d half
Beth Lydy
Boudini Bros
Prelle's Circus
(One to fill)
EMPRESS (wva)
(Continued on page 21.)

Marshalltown, Ia.
OPRHEUM (wva)
Oak & De Lour
Del Balty & Jap
4 Juvenile Kings
2d half
Haggerty & Le Clair
(One to fill)
MASON CITY, Ia.
REGENT (wva)
McLallen Carson Co
(One to fill)
2d half
Ziska Co
Pierce & Roslyn
MILES CITY, Mont.
OPERA HOUSE (loew)
2d half
(Same bill as at Billings this issue)
MILWAUKEE.
LYRIC (loew)
Busse's Dogs
Homer Lind Co
The Stantons
Wolgas & Girlie
(One to fill)
MILWAUKEE.
MAJESTIC (orph)
Conroy & Lemaire
Whiting & Burt
Mary Shaw Co
Marie Nordstrom
J C Nugent Co
Fred Hildebrandt
Ward Sisters
(One to fill)
MILWAUKEE.
OPRHEUM (wva)
The Crownells
Blanche Ring Co
Barbara & Grohe
Terada Bros
Grant & Greenwood
(Others to fill)
UNIQUE (loew)
"Just Half Way"
Tabor & Green
Maximilian
(Two to fill)
Mt. Vernon, N. Y.
PROCTOR'S
Brown & McCormack
4 Melodious Chaps
Elsie White
Dunbar & Turner
Seven Minstrels
(One to fill)
2d half
Gallagher & Martin
Swain Osman 3
Elsie May 3
Monkey Cabaret
Four Slickers
Portland, Ore.
EMPRESS (loew)
Geo DeAlma
Moss & Frey
Franklin Ardell Co
Maude Tiffany
Kanawana Trio
PROVIDENCE, R. I.
EMERY (loew)
Leighton & Robinson
Frank Stafford Co
Moore & Elliott
The Cleveland
Phillip Quartet
2d half
Demarest & Collette
J K Emmett Co
Le Polaris
(Two to fill)
RICHMOND, Va.
BIJOU (ubo)
(Norfolk split)
1st half
Heras & Preston
Olive Vall
Norman Hackett Co
B Wheeler Co
ROCHESTER, N. Y.
TEMPLE (ubo)
Billy Bouncer
3 Vagrants
F & A Astaires
Whitfield & Ireland
Carl Rosner Co
Alice Lloyd
3 Gladitors
ROCKFORD, Ill.
PALACE (wva)
"Night Clerk"
Margot Francois Co
Spencer & Williams
Song & Dance Revue
Zeno & Mandel
Redford & Winchester
SACRAMENTO.
EMPRESS (loew)
(Continued on page 21.)

Pierce & Roslyn
Welch Mealy & M
2d half
F & M Waddell
Hazel Morris
Capt. Geo Anger Co
Herschell Hender
Perry, Ia.
OPERA HOUSE (wva)
Mr & Mrs McGreevey
2d half
Kale & Indetta
Philadelphia.
PHILADELPHIA.
Kerr & Weston
Lai Mon Kim
Norton & Nicholson
Howard's Ponies
Edith Talaire Co
Hans Kronold
Billy Van Co
Claire Rochester
Fridowsky Troupe
GRAND (ubo)
Electric Venus
Golden & Keating
Benji Klevan
"6 Peaches & Pair"
Jarrow
Flanagan & Edwards
3 Gladitors
VICTORIA (loew)
McKenna Bros
Nellie Wilson
(One to fill)
MILWAUKEE.
OPRHEUM (wva)
The Crownells
Blanche Ring Co
Barbara & Grohe
Terada Bros
Grant & Greenwood
(Others to fill)
UNIQUE (loew)
"Just Half Way"
Tabor & Green
Maximilian
(Two to fill)
Mt. Vernon, N. Y.
PROCTOR'S
Three Lorettes
Ethel Hume Co
Pauline Saxon
The Co-eds
Johnnie Jones
2d half
Gallagher & Martin
Swain Osman 3
Elsie May 3
Monkey Cabaret
Four Slickers
PORTLAND, ORE.
EMPRESS (loew)
Geo DeAlma
Moss & Frey
Franklin Ardell Co
Maude Tiffany
Kanawana Trio
PROVIDENCE, R. I.
EMERY (loew)
Leighton & Robinson
Frank Stafford Co
Moore & Elliott
The Cleveland
Phillip Quartet
2d half
Demarest & Collette
J K Emmett Co
Le Polaris
(Two to fill)
RICHMOND, Va.
BIJOU (ubo)
(Norfolk split)
1st half
Heras & Preston
Olive Vall
Norman Hackett Co
B Wheeler Co
ROCHESTER, N. Y.
TEMPLE (ubo)
Billy Bouncer
3 Vagrants
F & A Astaires
Whitfield & Ireland
Carl Rosner Co
Alice Lloyd
3 Gladitors
ROCKFORD, Ill.
PALACE (wva)
"Night Clerk"
Margot Francois Co
Spencer & Williams
Song & Dance Revue
Zeno & Mandel
Redford & Winchester
SACRAMENTO.
EMPRESS (loew)
(Continued on page 21.)

SEVERAL BIG FILM CONCERNS REPORTED ON VERGE OF CRASH

One Company Ready for Blow-Up, Another Tied Up Because of Star's Legal Tangle. Kriterion's Affairs in Mud-dled State. Planning to Weather Storm.

Film bombs were sizzling and sputtering this week with every indication of some big doings bursting forth with a crash within the very near future. The activities in several quarters were so volcanic that an eruption of some sort may occur hourly.

In one section a big film corporation is said to be getting ready for the blow-up and indications point to a complete cessation of business until its future becomes more assured.

In another quarter litigation tied up the services of a big legitimate star under 14 weeks' contract, one picture having been made, but the second delayed through the inability of the concern to make a big payment on the services of the star for a continued period. This company wished to get two features done by the actor before his contract expired.

The Kriterion is not going to make any connections with the United Film Service, an amalgamation of the two corporations having been under way, but since called off. There has been immediate talk of the Kriterion going into bankruptcy and a receivership had been asked, but the Kriterion had several new "shoulder-to-the-wheel" propositions hanging fire and expected to get a fresh lease of life.

A deputy sheriff called at the Mecca Building last Saturday to take possession of the Kriterion's office furniture, under a judgment, but the official was persuaded the Kriterion did not own it.

The Kriterion creditors upon hearing the concern had disposed of its film to the United, investigated, learning that the Kriterion asserted it owned no film, that on hand belonging to the companies making it.

STANDEE CASE TEST.

The decision of Magistrate Walsh in the case of William Brandt, proprietor of the New Albany theater, Brooklyn, summonsed last week for a violation of the standee law, is anxiously awaited by picture exhibitors in New York, since it will establish a precedent in such cases and act as a thorough test of the validity of the measure as applicable to picture houses.

Brandt was charged by the officer on post with permitting 35 people to stand in the auditorium. The case came before Magistrate Walsh of the Flatbush court. Realizing the importance of a decision in this matter, the Magistrate deferred action, advising the principals he would confer with Fire Commissioner Adamson and License Commissioner Bell, handing down his decision May 17.

The license for theatres playing pic-

tures exclusively is \$100 annually, and a violation of the standee law is a misdemeanor and punishable with a fine of \$100, 30 days' imprisonment, or both. Prior to the passage of the Folk's ordinance exhibitors were permitted to carry three rows of standees, provided the aisles were properly roped off. The Folk's ordinance abolished this and made a violation punishable with a \$10 fine. This measure was amended last month and the fine increased to \$100. First-class theatres pay \$500, and are allowed to sell standing room, although a theatre may operate under a first-class license and exhibit pictures exclusively.

The unfairness of the law apparently appealed to the Magistrate when Brandt explained that while the 35 standees comprised an actual violation, there were six empty rows in the front of the house at the time, and the standees were waiting for desirable seats, standing only until the reel being projected was completed when a number of seated patrons would leave. The Magistrate in his ruling will define the status of a standee and determine if patrons are unconsciously assisting in violating a city ordinance in such instances.

Another angle of the case is offered in the possibility of exhibitors who own houses with a large capacity operating under a first-class show license, paying \$500 and taking advantage of the standee law, although playing pictures exclusively.

GARRICK SOLD.

The Brehman Realty Co. has bought the Garrick theatre property on 35th street from Mrs. Edward Harrigan, the consideration being something like \$300,000. There's a mortgage of \$180,000 on the site.

The sale will not make any change in Walter Rosenberg's picture policy at the Garrick, although it's reported the house is to be torn down next year to make way for a new loft building or apartment house.

The Rosenberg tenancy of the Garrick is said to be on a sharing arrangement with Mrs. Harrigan. Walter Rosenberg and his brother, Jerome, are expending some money in fixing up the house. A \$2,200 electric sign decorates the outside.

Rosenberg also operates the Savoy on 34th street as a picture house. It is a couple of blocks away, the Garrick's only opposition in the neighborhood since the Herald Square closed. Both the Rosenberg houses charge a top admission of 15 cents. Each has a first-run mixed daily service, playing distinct programs.

The all-night picture plan for the Garrick has been abandoned.

PARAMOUNT'S LINE-UP.

The Paramount program for the second half of the year has been arranged. All pictures to be released through its channels, to Aug. 26, have had a date set. Until Aug. 26 there will be 33 Paramount releases, all made by the companies regularly releasing through it. Of this number Famous Players will have 13 (releasing three in a row between May 31 and June 7); Lasky, eight; Bosworth, four; Fiction Pictures, three, and one Paramount production.

Among the stars making their screen debuts in these productions are Edgar Selwyn, Violet Heming, George W. Fawcett, Leonore Ulrich, Charlotte Walker and Myrtle Stedman. Bosworth will release its second picture starring Elsie Janis Aug. 19. It is "Nearly a Lady." Hazel Dawn will be seen in two features within this period, "Clarissa" and "Gay Lord Quex," both Famous Players. Pauline Frederick will be in "Sold," another F. P. production, and the John Mason feature "Jim the Penman," of the same company, will be released June 3.

G. F. SOLICITING.

The rental price for the new Vitagraph serial film, "The Goddess," experienced another change this week when the daily fee was lowered from \$30 to \$25. The film was first offered to the market daily at \$20. Following the initial announcement the General Film Co. received an unusually large number of applications which suggested immediate popularity for the Vita's new idea.

This was supplemented with a private showing of the reel at the Vitagraph theatre, which called out the largest gathering of bona-fide exhibitors on record. The date scheduled for the initial release was May 1, but the private showing prompted the Vita people to postpone it to May 10, and in order to make things more interesting boosted the daily price to \$30.

The exhibitors were not favorably impressed with the film, it seems, and the booking results were hardly up to expectations, which is probably the cause of the latest figure announced.

In addition, the General Film is sending out solicitors to encourage booking, something unusual since the exhibitors were never solicited on such a proposition heretofore.

REGULATING OPEN AIR THEATRES.

Exhibitors applying for new licenses for open-air picture theatres were confronted with several new provisions in the law over that of last season, the most important being relative to the construction of the auditorium.

The license fee for airdomes is placed at \$50, and none will be issued after June 30 in which the floor is not constructed of wood on "sleepers" or concrete or in which seats are not so arranged that the space occupied by each person is separated from the adjoining space by means of an arm or other suitable device. For operating an open-air picture without a license and without having passed the necessary inspection of the various city departments, an exhibitor is liable to a \$100 fine, 30 days' imprisonment, or both.

BUYS SHUBERT FILM CO.

The World Film Corporation Tuesday of this week through its vice president and general manager, Lewis J. Selznick, secured the complete control of the Shubert Film Co., which owned and operated the Peerless studio in Fort Lee.

The Shubert Co. had a capitalization of \$1,000,000. \$500,000 worth of this stock was originally owned by the World Film and the remaining half by various individuals. At different times difficulties arose as to policy with the productions made at the Peerless studio and a number of the stockholders had to be interviewed before anything could be done.

Mr. Selznick said Wednesday he had had the idea of purchasing the Shubert stock for six months but events happened so rapidly he had not had a chance to bring the matter to a close before.

With the securing of the Peerless studio the World Film will manufacture its own pictures and eliminate the middle profit. This follows out the idea of Mr. Selznick to lower the price of features and give the pictures to exhibitors at a price that they can bear up under.

With the taking over of the Peerless plant the World Film will not limit its program to productions made there, but will continue to release through its offices pictures from outside manufacturers which come up to a standard set by the World.

BARRING CHAPLIN FILM.

The Department of Licenses of New York City addressed a circular letter of instructions and warning to local exhibitors this week cautioning them to exercise extraordinary care in seeing that "A Night Out" was not exhibited in their theatres. This film was condemned by the license department upon its initial release. It is one of the first pictures in which Chaplin is featured by the Essanay firm.

The commissioner apparently heard someone was trying to slip the reel through under another title and issued the circular warning to notify exhibitors that regardless of title, they would be held personally responsible by the administration if the picture was exhibited.

It is understood the local license bureau is scanning the Chaplin films closely for evidence of any offensive slap-stick comedy, proposing to prohibit their exhibition if not fully up to the moral standard.

"WORKING" NEIGHBORHOODS.

San Francisco, May 12.

An enterprising camera man is working a new scheme in the outskirts of Frisco. He picks out a locality and photographs the residents as they go and come on the street, then distributes cards which reads: "The camera man has just taken 'your picture.' See yourselves as others see you on the picture screen at (here the name of the theatre is given). Next he books the film at the nearest picture house on a percentage. According to what he says there's money in it.

MOVING PICTURES

FILM FLASHES

Clara Bowdoin has joined Lubin.

George E. Stoddard is writing scenarios for the Cort Comedy Film Co.

Selig, with Colin Campbell, directing, will very likely next make a feature out of the Winston Churchill novel, "The Crisis."

Sam Abrams is now on the road for the Select Booking Co., doing special publicity for "The Eternal City."

Hazel Dawn is in a Famous Players' feature, "The Gay Lord Quax," to be released June 23.

The George W. Fawcett feature, "Majesty of the Law" (Morocco-Bosworth) will be released the last week in June.

King Baggot, who has grown considerably stout of late, according to report, has turned his attention mostly to character photoplaying.

A feature of "A Texas Steer," adapted from Charles Hoyt's play, is marked for release July 26.

Joseph Goldomb is now connected with the scenario department of the Vitagraph.

To give the new Edison three-reelers a better chance Edison has dropped its former Monday single-reel releases.

P. A. Powers has returned to New York.

The Ivan Film Co. is out with a release of a five-part picture, "The Unwelcome Wife," featuring Mme. Malvina Lobel.

An Eighth avenue movie has a Lilliputian working in front all the time, made up as Charles Chaplin. He dresses differently each time a two-part Chaplin is shown.

Nick Cogley, director, late of Keystone, is with the Mutual.

Fox is making a multiple-reel feature out of "The Gunner's Mate," by William J. McKiernan.

Wallace MacDonald has signed with the American.

Edmund Reed has been assigned the lead in the Popular Plays forthcoming feature of "Her Own Way."

Emmett Corrigan has been engaged for Metro features.

"The Girl from His Town," Marie Van Horst's novel, is to be featured by the American, with Margarita Fisher as the principal woman.

"A Rose Among the Briars" is the latest Balboa feature, with Jackie Saunders as the star photoplay.

The Cort used 600 supers in the Kishinev scenes for their production "The Melting Pot" which is being made at the Centaur studio.

Arthur V. Johnson (Lubin) is not as seriously ill as reported, according to Lubin's press department. He will leave shortly for a vacation.

The Imp (Universal) is releasing a four-reel, "Court Martialed," May 21 on the daily release program.

The Popular Plays and Players has secured the photoplay rights to "Barbara Fritchie."

Alma Martin, from the legitimate, is with Pathé.

There are three empty feature houses on Eighth avenue, New York.

Dora Rodgers, with Keystone, is to be featured in dance films.

Henry Walther, having finished his work in Ibsen's "Ghosts," has been assigned to a lead in the four-part feature, "The Failure."

Dorothy Gish is playing the lead in a new two-reeler, "Out of Bondage," which the R-M accepted from Chester B. Clapp's pen.

B. P. Elliott has been made manager of the World Film Boston office. He is from the New York Office.

The World Film Co. turned loose its Paula Edwards picture, "Something Just as Good," this week.

The western novels of William McLeod Raine which are being serialized in the publications of the McClure Syndicate will be put in the film by Ideal.

William J. Bauman and Lawrence B. McMill have been added to the directing staff of the Metro.

Oscar Eagle has joined the directing force of the Famous Players. He will take the scenes for "The Dictator" with John Barrymore in Cuba shortly.

The "Kentucky Derby," which took place in Louisville Saturday, was filmed by the World Film forces, who secured the exclusive rights.

"The Eternal City" opened at the Grand opera house, Brooklyn, Monday. The Grand ended its stock season last Saturday.

The Strand, New York, is no longer showing war pictures in connection with the weekly pictorials.

"The Girl From Alaska," in five parts, will be the first feature to be made by the Lincoln Players, working temporarily in the Pilot studios, Yonkers.

"The Slim Princess," adapted from George Ade's piece of that title, will be released in Essanay May 24. It's a five-reeler with Ruth Stonehouse in the Elsie Janis stage role.

Howard Estabrook, enacting the star photoplay role in the five-part feature, "Four Feathers," plans a two weeks' vaudeville engagement.

"Stepping Westward," by Rev. Clarence J. Harris, is to be released June 7.

The western stories of William MacLeod Raine are to be produced in picture form by the Ideal Co., headed by Robert Myles and Edna Payne. The scenario work is being done by Mary Murrillo.

An early release of the Famous Players will be "A Girl of Yesterday," with Mary Pickford. It is a comedy-drama written by Miss Pickford herself.

Frank Reicher has been signed as a director by the Lasky company. He will make his headquarters at the Hollywood plant of the company.

The Strand, New York, will commence a series of special Saturday morning performances for children beginning June 5.

William Desmond will appear opposite Leslie Urich in the Morocco-Bosworth production "Society Pilot."

The subject is in one reel of about 1,000 feet unless otherwise noted.

One of the busiest little conferring concerns extant is the Alliance Corporation, the third greatest in an exceptionally short period being staged in New York this week attended by the exchange men. The star speaker was Felix Feist of Chicago, who registered his impressions of conditions in the middle west. Herman Rifkin of Boston also attended and naturally expressed his views. An equally important "conference" was held between Alliance President Cobe and H. M. Horckheimer of the Balboa Co., to determine the subjects to be added to the Alliance program by the Balboa Co.

Garry McGarry, of the Vita's staff, was injured in a fall from a horse while working in the "Heart's Ablaze" product this week. McGarry was galloping on the Brokaw estate at Great Neck, L. I., and was supposed to be shot while escaping at full speed. The shot was fired, McGarry fell and his hip jumped a socket. Nothing serious.

Ed Sedgwick, formerly one of the Lubin staff, has joined the Excel Fotoplay Co., at San Antonio, Tex. Sedgwick will write, direct and play comedy leads in one and two-reel comedies now being prepared for the screen.

Among the Louisiana survivors is listed Edgar Hounsell, of the Anglo-American Film Co., and Edward Barrie, sales manager of the same concern. A number of films were lost in the wreck.

Marie Dressler, who has resigned for picture work, this time with Lubin, is expected to start work at the Philadelphia plant around June 1.

William Faverham is not going west to photoplay "The Right of Way," as originally planned by Roife. Instead the picture will be done in New York and vicinity. Roife bringing a company of people from the west here for the work.

Wally Van, of the Vitagraph, is to do a series entitled "Around the World With Cuties." The scenarios have been completed by Frederick Chapin, who wrote "C. O. D." The funny part of the world's trip is that Van will not take the trip in reality, yet the camera will take some scenes that have not yet been shown by the m. p. lens.

Daredevil Harry Schenck has gone to Hollywood, Cal., to appear in Ideal productions of the United. He formerly was with the Starlight company.

Ruth Blair, appearing with Edwin August in United program productions has been termed the Mrs. Castle of the screen.

Harry Kelly and his dog are making a series of pictures called the Uncle Dudley series for United program. Cameo brand are turning them out.

Many of the San Francisco film distributors claim they have called in the features from the inferior playing picture houses on percentage. Bad business is the explanation.

James A. Durkin, a messenger boy and at one time a member of a picture company working about Oroville, Cal., was arrested last week in Marysville, Cal., charged with defrauding the Western Union Telegraph Co. out of \$25 by sending the Marysville office a fake telegram in secret code advising that office to pay him the aforementioned sum upon order. The case is slated for trial in the local courts.

A special performance of "Alice in Wonderland" for children only will be given at the Broadway theatre Saturday morning, May 16.

A four-reeled feature is being made for the Mutual Master Pictures service of "The Fox Woman," which recently appeared in magazine form.

Frank Beal, who has just joined the Ideal on the coast, is directing his first picture for it, entitled "Misnamed." Beal has the services of Dick La Strange, late of the Lasky forces.

The Sells Exposition Flyer departs from Chicago July 8. A number of New York film folks will accompany the Windy City excursionists to the Coast.

Kleine is going to make a multiple-reeled feature out of Owen Davis' "The Man Higher Up."

H. Bennett Whitman, of the Lasky Co., got a lot of newspaper publicity upon the Lasky forces signing Geraldine Farrar for pictures. Miss Farrar is to take up her picture work the second week in June.

Sid Chaplin (brother of Charlie) turned down an offer last week to take part in the Christmas pantomimes in London during the coming season, his contract with the Keystone preventing him from accepting.

In the new Peiera feature, "The Fortunes of Peiera," Paul Panzer, after a long absence from pictures, returns. George Probert has a prominent role in it.

Minna Phillips, of stock, is taking up picture work by organizing her own company. Minna Phillips, Inc., is capitalized at \$1,500. In the directorate are Samuel A. Tannenbaum and Harold Hevia, of New York.

It's reported in film circles the Al. H. Woods picture corporation will make "He Came Smiling" as its first picture. Woods has a raft of old play successes that he can keep his photoplayers when organized working for many months to come.

Dorothy Warshauer, winner of the contest carried on by the Chicago Herald and the Evening News for the most beautiful and popular girl in Chicago, plays the feminine lead in the "Sue" picture released last week.

Walter Miller, the famous jockey of modern times, has been camouflaged in a four-part racing feature, "Winning the Future," staged by Edwin Middleton. George O'Ramey, formerly of the Winter Garden, plays "the girl."

"The Light," written by the Marquis of Queensbury (Lord Douglas), now fighting for his country in the big war, and "The Black Wolf," by Gene Barrymore, were placed with New York picture concerns last week by Paul Scott for feature productions.

The old Haymarket, New York, repainted and rebuilt outside, reopened Wednesday at the Screen theatre. Max Plohn is managing.

J. Frank Brockless, who represents Lubin in Europe, after a visit here, has returned to London.

The F. C. Taylor School of Moving Picture Acting on West 42d street is closed and the two rooms cleaned of their belongings. Taylor has gone to prison to serve a sentence for violating law governing such schools as he pretended to operate.

Heilen Case, who played in the S. Miller Kent feature, "The Cowboy and the Lady," is to be featured in the Knickerbocker feature drama, "The Kick Out," Robert Thornby, producer.

The latest paper for "The Birth of a Nation" at the Liberty, New York, is featuring the name of H. B. Aitken, president of the Mutual. The paper mentions the Mutual as presenting the feature, but on the same line and in much larger type (almost as large as that for Griffith) Aitken's name appears.

NEW INCORPORATIONS.

Sheephead Bay Velodrome Corp., \$5,000. Theatrical and sporting. D. Lang, R. Butler, T. J. Gillis, Bronx.

Equity Motion Picture Co., \$5,000. R. Russell, C. M. Hudson, W. B. Van Lake, Lake Sunapee, N. H.

American Burlesque Assn., \$150,000. Theatrical. Gus Hill, Charles E. Barton, New York; E. Lothrop, Boston.

RELEASED NEXT WEEK (May 17 to May 22, inc.)

MANUFACTURERS INDICATED BY ABBREVIATIONS, VIZ.:

GENERAL	UNIVERSAL	MUTUAL	UNITED
Vitagraph	Imp	American	Gaumont
Biograph	Bison	Keystone	Superba
Kalem	Nestor	Rel	Sup
Lubin	Powers	Empress	Emp
Pathé	Eclair	Mag	St. Louis
Selznick	Rex	Thaumaturge	St. L.
Edison	Frontier	Key-Bee	Lariat
Kleins	Victor	Dom	Humanology
Essanay	Gold Seal	Dom	Luna
Melies	Joker	Mutual	Grand
Ambrosio	Universal Ike	Krome	Ramo
Columbus	Sterling	Princess	Ideal
Mina	Big U	Ko	Starlight
Knickerbocker	L. K. O.	Apollon	Star
Kkbr	Lacommie	Royal	Regent

The subject is in one reel of about 1,000 feet unless otherwise noted.

MAY 17—MONDAY.

MUTUAL—The Greatest Strength, 2-reel dr. A; Keystone title not announced; When Cameron Passed By, dr. Rel.

GENERAL—The Canceled Mortgage, dr. B; The Lure of Mammon, 3-reel dr. K; Into the Night, dr. (7th of the Road to Strife series), L; The Jest of Jealousy, 2-reel dr. and Hearst-Selig News Pictorial, No. 39, B; Mr. Jarr and the Dachshund, com; V; Manners and the man, dr. S-A.

UNIVERSAL—Baby, 2-reel com-dr. Vic; Destiny's Trump Card, dr. I; A Day at San Diego, Fair, com. J.

UNITED—The Little Band of Gold, 2-reel dr. Ideal.

MAY 18—TUESDAY.

MUTUAL—The Heart of the Princess Marcella, 2-reel dr. T; The Electric Alarm, dr. Maj; Naughty Henrietta, com-dr. Be.

GENERAL—Felix Holt, 2-reel dr. B; The Liberty Party, com. K; A Lucky Strike, com. L; Across the Desert, dr. S; The Awakening, 2-reel dr. V; A Lesson in Romance, 3-reel dr. S-A; Their Own Ways, dr. E.

UNIVERSAL—The Dancer, 3-reel dr. G; S; When Cupid Crossed the Bay, com. and Billie Rhodes and Homer Croy Along the Nile, educ. split reel, N.

UNITED—Davy Crockett, com. Sup.

MAY 19—WEDNESDAY.

MUTUAL—The Operator at Big Sandy, 2-reel dr. Br; At the Edge of Things, dr. A; Gridley's Wife, dr. Rel.

GENERAL—The Closed Door, 2-reel dr. (An Episode of the "Girl Detective" series), K; In the Dark, 3-reel dr. L; Love Finds the Way, dr. S; Almost a Hero, com. V; The Fable of "The Two Sensational Failures," S-A; Chinks and Chickens, com. E.

UNIVERSAL—From Italy's Shores, 2-reel dr. Rx; Diamonds of Fate, dr. P; The Lady Doctor of Grizzly Gulch, com. J.

UNITED—Alias Holland Jim, 2-reel dr. Lar.

MAY 20—THURSDAY.

MUTUAL—Her Alibi, 2-reel dr. Dom; Keystone title not announced; Mutual Weekly, No. 20, M.

GENERAL—For Her Happiness, dr. B; A Decision of the Court, 2-reel dr. L; Hearst-Selig News Pictorial, No. 40, and The Two Natures Within Him, 3-reel dr. S; Dimples, the Auto Salesman, com. V; Sweetie's Hero, com. S-A; Where's Oliver, com. M.

UNIVERSAL—A Fire-side Realization, dr. Rx; Celeste, dr. B; The Battle of Running Bull, 2-reel com. Ster.

UNITED—The Poor Fixer, com-dr. Luna; The Ghost Fakirs, com. Star.

MAY 21—FRIDAY.

MUTUAL—Bad Buck of Santa Ynez, 2-reel dr. K; The House that Jack Moved, com. F.

GENERAL—Bobby's Bargain, com-dr. B; Jean of the Jail, dr. K; Just Retribution, dr. L; Cupid Puts One Over on the Hatchet, com. V; The Revenue Agent, dr. S-A; the Wrong Woman, 3-reel dr. E.

UNIVERSAL—Court Martialed, 4-reel dr. I; They Were Heroes, com. N.

UNITED—The Curse, 3-reel dr. Prem.

MAY 22—SATURDAY.

MUTUAL—The Man of It, 2-reel dr. Rel; Keystone title not announced; When Beauty Came to Koskoom, com. R.

GENERAL—The First Piano, dr. (an episode of the "Helen of Hellen" series), K; The Club Man, com. L; the Jaguar Trap, dr. S; In the Days of Famine, 3-reel dr. V; Otherwise Bill Harrison, 2-reel dr. S-A; A Hazardous Courtship, com. E.

UNIVERSAL—When Love is Love, 2-reel dr. Rx; Diamonds of Fate, dr. P; The Lady Doctor of Grizzly Gulch, com. J.

UNITED—Alias Holland Jim, 2-reel dr. Lar.

FILM REVIEWS

THE HOUSE OF THE LOST COURT.

CAST:

Emilie Vane..... Gertrude McCay
Dolores Edgerton..... Vicia Dana
Mrs. Edgerton..... Mrs. Wallace Erskine
Lady Rosamond..... Helen Strickland
Sir Anthony Elliott..... Robert Conness
Honorable Capt. Elliott, D. S. Duncan McRae
Miss Desmond..... Sally Crute
The Butler..... William West

The Broadway sprang a little picture surprise party Tuesday when it changed its feature film for the week and offered a six-part Edison, entitled "The House of the Lost Court." The Edison isn't an integral part of the newly formed feature alliance of the Vitagraph-Selig-Essanay, but if it continues to turn out such bulky pictures as "The House of the Lost Court" then the V-L-S-E will wake up and realize that it has lost something vitally important in features by not having the Edison allied with it. The Paramount had "Little Sunset," a Howorth picture, booked for the Broadway, but at the eleventh hour acquired booking rights for "The House of the Lost Court." The Van Loan baseball film not coming up to expectations immediately gave the Broadway first crack at the Edison feature. It's the first big multiple-reel film the Edison has turned loose and a lot of credit is due for the corking, smashing melodramatic subject it turned out. "The House of the Lost Court" is a dramatic adaptation of the novel by Mrs. C. M. Williamson and as a picture tale lends itself admirably for a succession of thrills and a flow of action that makes the picture stand on its own merits. The Edison stock has tackled the big feature without any big name, however, in a sprightly, refreshing role is Vicia Dana, the child actress, who is best remembered for her work in "A Poor Little Rich Girl," and right here one can stick a pin on the prediction that Miss Dana is going to become one of the foremost picture stars of the day if she keeps up the style of work displayed in this feature. And there is every reason to believe that she can even surpass this by longer association with the films. Miss Dana's work was superb and she met every scene with grace, stage fitness and naturalness, her cute, coquettish characterization of the young American girl was faultless, her acting at all times being easy, unaffected and charming. Gertrude McCay enacted her thankless role with competence and pictorial skill. Helen Strickland was stately, dignified and impressively austere as the mother of the young captain who was sentenced to death through the lying tongue of a woman whose love her son had scorned because he did not love her in return. Miss Strickland's work in several scenes, particularly in the one where she discovers Miss Edgerton has learned that her son is alive and in seclusion in the very castle walls where the Ellotts had always lived, would be hard to be improved upon. Duncan McRae was strong, manly and "at home" with his role of Captain Elliott. Robert Conness and Sally Crute in the "heavy roles" deserve praise for their acting, while Mrs. Wallace Erskine and William West in minor roles were excellent. The story tells of two brothers, one true-blue and finely principled, and the other an extravagant liver, unscrupulous and who would stoop at nothing to gain his ends. The good brother is engaged to Miss Vane. The bad brother makes violent love to her and she reciprocates and later marries him. The younger brother, Paul, who saved the life of Miss Desmond on a mountain climb, brings her love down on his shoulders at the same time. In a corking picture scene Miss Desmond, who sees Paul's brother's wife stab herself when Paul refuses to take her to America, following an assault made on her by her husband, tells Paul she will testify she saw him murder Mrs. Elliott unless he consents to marry her. He refuses. At the trial Paul is convicted and sentenced to be hanged. His mother slips him a "death sleeping vital." He takes contents and apparently dies. The body is removed to the castle in a coffin where Paul's mother and the butler resuscitate him. The castle, barring one room, is leased to the Edgertons. Little Dolores sees a slightly apparition from her room, a man rowing a boat on the lake. Alone she beards the lion in his den and finds Paul. In short she and Paul fall in love. She manages to have Miss Desmond sign a statement that her perjured testimony convicted an innocent man. A full description of the feature would not do justice to it as a feature. The direction is superb. There's a few faulty connections, but so few and insignificant that they do no harm. That mountain scene was effective but rather improbable. The lake scene, taken at night, was a pretty picture. The castle "interiors" were heavy and imposing and looked naturally natural. Edison has stolen a march on the others. It's first feature ranks with the best. *Mark.*

THE BOSS.

"The Boss," in which Holbrook Blinn appeared on the legitimate stage, has been reproduced as a five-part feature by the William A. Brady Picture Play Co. and released through the World Film. In the picture production Mr. Blinn is co-starring with Alice Brady. Both names are displayed with equal prominence. None of the others of the cast is mentioned, although there are several well worth mentioning. This is especially true of whoever played the rough-necked companion of the "Boss" when the latter was a prime ring favorite. Emilie Chautard, the director of the picture, is given an especial flash on the screen before the picture is shown. What the picture needs most at present is retitling. This would lend greater clarity to the story and would also rectify several mistakes in the present titling. Mr. Blinn appears in

the title role and again shows he is one of the great artists before the camera. True, he is a little unconvinced in the opening scenes, but once he gets to the portion where he can wear clothes and act natural he held the audience every moment. Miss Brady has made wonderful improvement in her acting since appearing in "As Ye Sow," but there are several spots in this picture where she is decidedly camera-conscious and stares directly into the lens for sufficient length of time to show that she is undecided as to what she is to do next. In several of the big scenes Miss Brady does not seem to indicate that she has a future in this line. The role of the priest is very well handled. In the direction Chautard has overlooked several angles that would have added materially to the worth of the feature. The mere title of "The Boss" carries with it a political significance, but this feature is entirely eliminated from the film. The entire early life of the "Boss" previous to his rise to affluence is all too rapidly dismissed. At the opening he is shown as a wharf rat with lighting propensities, through which he manages to earn his first "stake" a purse of \$1,000. The fight scene is very badly done. It is evidently doubled. The ring scenes are taken from above with only the heads of the fighters shown. The fight is too good to have been done by an actor. The director also overlooked detail. When the picture was shown from above both fighters were black tights, but in the occasional flashes between the rings in the scenes in which Mr. Blinn evidently took part, one of the fighters is wearing grey checked trousers. After winning the \$1,000 Regan (the Boss) buys a saloon, after which he becomes the contracting freight hauler, in which business he accumulates a fortune, driving the former wealthy firm of the Grahams to the wall and then marrying the daughter of the house, because she is willing to sacrifice herself for the honor of the family. From this point on to where the brother of the girl brings about the strike of the freight handlers and causes the arrest of the "boss" the play runs along smoothly. There are several big mob scenes exceedingly well staged and which provide a big punch to the picture. The last reel carries a final punch and shows the awakening of a love interest that provides a fitting ending. From the exhibitors point of view the picture will undoubtedly please and attract on the strength of its title and the two names in the principal roles. *Frederick.*

FANCHON THE CRICKET.

Barring the usual Mary Pickford personality, and that only visible in spots, there is very little about the Famous Players' "Fanchon the Cricket" to justify its presence in a market consisting of first-class contenders exclusively. The story rambles on through a series of reels without a semblance of interest sufficient to work up enthusiasm, finally connecting the disjointed story and closing with the inevitable reconciliation. The tale of the cricket, a witch's granddaughter, snubbed by the other children because of her unkempt appearance and natural traits that stamp her as a child of the woods. She longs for love and affection and finally falls in love with one Landry, eventually winning him after a series of experiences in which she saves him from drowning, rescues his half-witted brother and finally nurses him through an attack of contagious fever. The customary family interferences keep the adjustment postponed until the sufficient number of reels have been projected, the self same family affairs being responsible for this feature, for otherwise it could have been pictured in a single reel. The majority of scenes are exteriors without anything shown in the way of novelty, the short cast continually gambolling through the woods on May parties, holiday jaunts, etc. A drowning incident was bungled with the stage set for a dramatic scene, neither Miss Pickford nor her companion evidencing any danger in their leap into the water. Little Pickford carried a principal part through nicely, but shows little of the family art when contrasted with her sister. The characters employed lived up to expectations, the main fault lying in the construction and story, neither carrying the sufficient punch to make the feature worth while. After the second portion, the affair gradually becomes tiresome and never picks up interest from there on. The theme might have sufficed for a one or two-reeler, but as a feature it's decidedly weak. *Wynne.*

THE SHOOTING OF DAN McGREW.

CAST:

Jim Maxwell..... Edmund Breen
Lou Maxwell (Jim's wife)..... Katherina Adams
Neil Maxwell (their daughter)..... Audrine Stark
Neil (12 years later)..... Betty Rigs
Neil's husband..... Wallace Stopp

Dan McGrew..... William A. Morris

Popular Plays and Players made the screen dramatization of "The Shooting of Dan McGrew" from Robert W. Service's poem of that title. Edmund Breen is featured as the piano player who in the last paragraph of the poem pumps the dangerous Dan full of lead and who also gives his life in return. In the picture the piano player kills McGrew but the director shows him later hitting the snow trails with the lady known as Lou. Service, by such poems as "The Shooting of Dan McGrew" and "The Spell of the Yukon," became known as the Canadian Kipling. The film director worked very hard to make the poem round out into a thrilling feature, but there's many a hop-skip-and-jump in it which even the captions fail to fully explain. Jim Maxwell was apparently happy until Mrs. Maxwell, who is the Lou in the poem, ran away with Dan McGrew. In the film one sees much of

their daughter, Neil Maxwell, and her young husband, who rescued Jim Maxwell from a snow slide. Late Neil's husband is accused of the murder of another man, McGrew, who is the real murderer, sneaks into their tent and fastens the crime upon Maxwell's son-in-law. Just why Neil's husband didn't recognize McGrew through the field glasses when the latter was killing the man wasn't made clear. The film is full of snow and dog-sledding, with several attempts to make a snowslide and a fight in the open thrilling anti-climax. The big scene is the Malamute saloon interior where Dan and Jim have the little setto with the shouting brawls. Rather effectively done, but still lacking the punch that could have been put in it as the sacrifice of the poem's description. Most of the scenes were "far away," although the early portions of the saloon fracas were well handled with a number of close-ups. As a feature "The Shooting of Dan McGrew" will get double prestige from the reputation of Breen and the popularity of the poem. The much attention to the snow scenes forced the director to work under a handicap, although he had a chance to make good with the struggle between the male leads and the duel in the dark in the Malamute saloon. This picture would no doubt have been considered a "bear" had it appeared before "The Spoilers" with itsights. Some of the people are seen starting on a snowy path journey on dog sleds and the very next scene shows two of the party on horseback, giving each other a kiss without dismounting. Breen didn't have very much to do during the middle portion and Neil and her husband and Dan McGrew are given more play at this juncture. In some sections the camera work was AI. In others it was dim. *Mark.*

GIOVANNI LUPO, KING OF THE BLACKHANDS.

A slip-up somewhere. Outside the New York picture place was a painted sign calling attention to the showing of John Lupo, the King of Blackhands, who had committed hundreds of crimes and was their leader until he was sent to prison for 30 years and that there were 100 scenes, etc. The posters also led one to believe one would see the King in his devious haunts, directing his forces of swarthy blackhands, and showing how he worked against the police systems and all that sort of thing. Nothing of the sort. The picture, some 5,000 feet, tells the story of John Lupo, who knocked a gamekeeper down so that he (Lupo) could make his getaway to a New Zealand which he had poached to give to the Baron's daughter. The gamekeeper is found dead and they arrest John as he had been seen near the body. Lupo escapes from the two officers and makes to a mountainous retreat. The people rise up in wrath, following a reward of \$5,000 offered by the Mayor for Lupo's head, and a posse later rounds him up. The young Baroness hears of his plight through her maid. She loves him madly and goes alone to his place of hiding. When near the cave she faints but is carried to his retreat by Lupo. The posse builds a big bonfire in front of the caveman's place and when John shouts the Baroness is inside they agree to save her providing he buries himself to the rocks below. He agrees. One sees him do the jump, an effective bit, notwithstanding that a dummy went crashing that distance to the jagged rocks, and the picture closes with the young Baroness placing a floral remembrance upon his grave. Just where the blackhands came in nobody knows except the man who started out to write a script around the King. Perhaps it was John himself that enacted the photoplay role of John. If it was one must admit that John isn't a bad little picture actor. In fact he was very good all the way. The feature will pass where features of this type make a play for boxoffice favor through their sensational *Mark.*

UNTO THE DARKNESS.

The Nash Film Co. of California has turned out a four-reel animal feature which has been shown privately in New York. The picture was made on the Coast by Mr. Nash, the producer of the one and two-reel wild animal features for the Selig Company. In this first feature, he has evolved a film that is somewhat different from the usual run of animal pictures and he has included two thrilling scenes that eclipse anything of the kind attempted heretofore. These two thrills alone would be enough to put the picture over with any audience. However, they are brought about in a consistent manner in the scenario. The first of the thrills is the dive of a girl who is pursued by a lion, from a high cliff into a river, the lion following her, also taking the dive, and swimming across to the opposite bank after its prey. At no time is there more than five feet between the pursuer and the pursued. The second thrill comes just a moment before the picture ends. The girl has been lost in the African jungles and is again pursued by a lion. The King of Beasts leaps upon the girl and bears her to the ground, just as a shot from the rescue party strikes the animal and he rolls over dead. There are many other little local touches that are interesting and there is a good love interest throughout the four reels. With retitling the picture will stand a good chance as a feature in the better class of picture houses. *Fred.*

THE ABSENTEE.

"The Absentee" is a five-reel Mutual Master Picture which has been turned out by the Majestic. Of the five reels but two that contain action and a punch. This, coupled with the name of Robert Edeson as the principal player of a fairly good cast of film actors, make the picture worth for the exhibitors. The opening reel is given to an allegorical outline of the story to follow. In it Ambition is shown try-

ing to attain the station of Success who has arrived through hard work and when he at last has the time he places Might in power over his piano and leaves with Pleasure. Might through his wife, Extravagance, is forced to accept his evil self and by the misuse of his authority forces the Toliers to suffer. Finally the eyes of Justice are opened and Success returns to his place and rights all the wrongs. Following this the modern version of the story is shown. The principal actors seem to be a reincarnation of those who appeared in the opening prologue. Robert Edeson is the factory owner who typifies Success. He reads in the Bible that when man has arrived at a certain point in life there remains naught for him to do except to have his fame spread by word of mouth. He then inclines to leisure and takes a holiday. His general manager and assistant appear in the personages of Might and Evil Self. The wife and daughter as Extravagance and Vanity. At the behest of the latter the general manager decides to cut out the salaries of the working crew of the plant, so that he may steal a greater portion of the profits of the firm. The people then strike and through the workings of the Evil Self are invited to deeds of violence and crime. The police and militia have their hands full when the owner is recalled to the plant through the workings of Justice and he arrives in time to save the day. The story is well worked out and skillfully produced. The mob scenes are well done, but the film lacks the final reel. Here and there are real action and dramatic value which put the picture over with a punch. *Fred.*

THE STOLEN SIEGE GUN PLANS.

London, May 1.

A Nordisk three-part feature production that is an up-to-date military drama, featuring Miss Frohlich. A foreign spy commits a burglary in search of plans belonging to the enemy of his country. The hero in whose charge they have been placed is arrested. The hero's wife suspects the spy and pretends to enter into a liaison with the villain, which culminates in her securing the papers and returning them to her own country, thereby releasing her to her innocent and devoted husband. This is the bare outline, but before she accomplishes her object Miss Frohlich goes through a series of thrilling incidents which make for dramatic action and suspenseful interest. The production is augmented by some excellent lighting effects and a fine quality of photography. Would fit in any bill. *Joie.*

JULIUS CAESAR.

London, April 22.

The Clines Co. of Rome claims that this is a wonderful revelation in the art of film producing and also that their "Julius Caesar" in four reels is a masterpiece. From the standpoint of handling of mobs, or in other words, quantity, they are not very far wrong. They have gone to an undoubtedly big expense for the creation of ancient Roman architecture and the showing of battles between the Romans and Macedonians, and Caesar's legions and others. There is a large quantity of night scenes, beautifully tinted and so on. It is probably historically correct and so if it gives us an insight into the true story of the life and death of Caesar or rather that portion of it that serves to make him a hero and martyr of history. If good photography, excellent productions of ancient architecture and the constant showing of mobs, go to make up a great feature film, the Clines production of "Julius Caesar" may be regarded as among the foremost. But it is a betting point, however, that a modern melodrama of strong suspenseful interest, well acted, will hold an audience more tamely than any historical story requiring the expenditure of stupendous amounts of money. "Julius Caesar" is a fine feature film but one could mention a dozen recent productions of modern dramas that are much more effective for attracting cinema audiences. *Joie.*

THE CARPET FROM BAGDAD.

The first of the Selig releases on the V. L. S. E. program is a five-reel reissue built around the Harold McGrath story of the same title. Partially melodramatic and with an interesting theme centered around an Egyptian locale, the feature possesses a good picture punch and looks like a splendid beginning for what promises to develop into a strong principal in the feature picture market. There are several novel features about this particular release, the most prominent being the exterior scenes having all the attending atmosphere of a journey to Egypt. A sandstorm carried off the novelty honors and climaxized the scene division to a nicely. The story hinges around the theft of a sacred carpet and a plot to raid the vault of a New York banking institution. Its telling entails a trip to Cairo, a sub-journey to Bagdad and the return to New York. The complications are well made, plausible and pictured in a practical way. A love story is cleverly interwoven and while one might figure it a bit above the prevailing odds to present Kathryn Williams in an ingenue role, that individual handled the part exceedingly well. Some rough and tumble fight stand out conspicuously as an example of perfect direction and faultless acting and the realism of the Egyptian scenes reflects credit upon the producers for their attention to detail. A few of the Selig also found employment to the general advantage of the subject and those members who in addition to Miss Williams were numbered among the programmed principals carried their burdens well. "The Carpet From Bagdad" makes an excellent feature and while the title may not sound attractive to the uninitiated, the picture proper should satisfy the most skeptical. *Wynn.*

FILM REVIEWS

AN AERIAL REVENGE.

An Itala four-part feature made in Europe, as the principals are Italians in appearance and foreign trains and scenes are shown. The story tells of one Marco something or the other introducing Albert Danna to Miss Beatrice, whom Marco loves but hasn't told her of his adoration at the time he brought Al into view. The captions get busy and tell us that Al is strong for the women and cooks up a deal by having Albert fall in love with Beatrice's mother, Lady Helen. The picture adroitly shows Al making overtures to the Lady during a tramp over snow-capped mountains. Lady Helen sliding down a long, snowy bank with Al coming tumbling after in an effort to rescue her. Neither is hurt but the slide takes them away from the others and incidentally gives Al a chance to slip the Lady a little bug. Al makes violent love to Helen and gives Beatrice the gate. Lady Helen has an uncle who is the Secretary of State. After Al is exposed in his ways of "adventuring" he makes away with some important documents of the Sec's and Marco gives chase. Al eludes Marco by doing a daredevil jump from a moving train. Marco keeps hotfooting it until Al rounds up a hangar and takes to the air. Marco also takes to the clouds in another aeroplane and there's a scene showing where Marco is doing a drop onto Al's machine and sending it crashing to earth, contact with said earth killing Al. It looks like cool and deliberate murder but Marco gets the papers and the following spring is shown in the fond embrace of Beatrice. It was taken for granted that Marco was let off scot-free for bringing back the papers to the Sec. Beatrice looked like a back number when compared with the way her mother dressed and carried herself. Lady Helen looked like a fashion plate in a nifty wardrobe. The picture will hold up pretty well as feature, the snow scenes being very effective and finely camouflaged, the train jump was well done, while the collapse of that air machine was a bally bit of camera work. The slim story drags in spots but pulls up now and then sufficiently interesting to make it a feature. *Mark.*

WHEN LONDON BURNED.

This is styled Clarendon's Masterpiece. It is a four-part feature booked by the Cosmopolitan. The plot amounts to little, the picture makers making use of the bubonic plague and days of religious fanatics, one enthusiast in this picture setting fire to a baker's shop that resulted in London burning. One lordly knight, with the wig of black curls, the ruffled breeches and polished sword, named Rochester looks with designing eyes upon one Annabel. His suit is frowned upon by Leonard Holt who thinks a heap of Anna himself. Rochester appears to have a charmed life. He encounters the plague in its most virulent form and it never touches him. He engages in a left-handed duel with swords and easily kills his opponent. He helps the King kidnap Annabel but the girl escapes when the Royal carriage becomes afire. Some pretty good studio sets of houses and a bridge are shown on fire but the directors make the picture move slowly in order to work up the impression that everything in London was completely destroyed by fire. The directors had an excellent subject to work along but failed to make the best of it. Some splendidly staged situations are camouflaged. Credit is due to some of the people for some clever pantomiming. There are several things that need explanation but the picture will give fairly good satisfaction. It is said to have been adapted from Harry Ainsworth's novel entitled "At Old St. Paul's." In some neighborhoods this picture will prove a mighty big feature. In others it won't accomplish much. *Mark.*

BEULAH.

"Beulah" is a six-reel Balboa (Alliance release) adapted for the screen by Will M. Ritchey from the novel of the same title written by Augusta J. Evans. As a feature it is lacking in many essentials. To be sure the cast is headed by Henry B. Walthall, who is considered one of the best dramatic actors on the screen, and he is supported by Joyce Moore, but the balance of cast seems to have been picked from extra people or film folk who have heretofore played nothing more than bits. The story on which the film is based offered great possibilities but these have been either overlooked by the producer or he was hampered in the matter of expense. A large number of repeats throughout the picture and for the greater part scenes seemed to run to a great length without any action in them. According to the story, Beulah is the name of an orphan adopted by Dr. Guy Hartwell, a wealthy southern physician (Mr. Walthall). The doctor some years previous had been betrayed by the woman he married. This just naturally soured the doc on all woman kind. In time the wounds heal and after adopting the little orphan he finds that he has fallen in love with her. On her return from school he proposes to her but finds that her heart yearns for a schoolboy sweetheart and he tries to bring about her happiness by keeping the boy from making an alliance with a relative of his former wife. Falling in this the doctor leaves his southern home and goes north. The girl becomes a school teacher. An epidemic breaks out in the home town. Almost the entire population is infected with the dreaded disease. The girl is one of the few who escape. The doctor reads of the epidemic and hurries home. He finds that the girl is a nurse and has transformed the home of a friend into a temporary hospital. He sets to work to help her save as many of the sufferers as possible. In the midst of this the man who years before ruined his home appears and accuses the doctor of having the girl as his mistress. A fight follows and the doctor is about to be killed when the girl tells his assail-

ant. After this she discovers she loves the doctor. The picture is poorly acted with the exception of the two principal roles. Specifically there is nothing about it startling or out of the ordinary. The fight in the last reel takes place before one of the huge bonfires which are employed to light the town after the gas plant has been forced to close down because of lack of hands, but this scene is rather poorly done. "Beulah" as a feature is designed more for consumption in the "Jitney" houses than in the better picture theatres. Its story is really one of the old Family Story Paper type that makes an appeal to the domestics as a class. When the picture was shown at a Broadway house last week the audience laughed at the greater part of what should have been the most dramatic scenes. *Mark.*

THE BOMB THROWERS.

When the Pathé (American) factory turned out this three-part feature it little dreamed that some weeks later the New York papers would carry first page stories of an attempt of a group of Reds to blow up St. Patrick's Cathedral. The story of the lighted bomb in St. Patrick's and the arrest and conviction of the bomb-makers has resulted in column after column of type being used to tell every little detail connected with the plot to dynamite the big church. The story is still fresh in the minds of the people hereabouts and for that reason "The Bomb-Throwers" should prove more than a passing attraction. It has no bearing on the St. Patrick's attempt for the reason it was made prior to that happening, but the Pathé film is an American story of a plot to blow up the home of the district attorney, so the bomb-throwing idea is similar in both the real and unreal stories. The Pathé story tells of Red Mike David, bomb-thrower, who lands behind the bars through the influence of the district attorney. His gang of Reds swear revenge. Tony, the street organist, refuses to join. His organ and monkey soothe the sick child of the district attorney. When Tony's wife, Mares, becomes very ill, Tony, in desperation, seeks aid from the district attorney. The latter and wife and a doctor rush to Tony's apartments, but their efforts avail nothing, as Mares dies. The Reds, noting the district attorney and Tony together, put poison in Tony's room and make him believe the district attorney was the guilty one. Then comes the cabalistic oath over the Italian dagger with a frame-up for Tony to put a lighted bomb under the district attorney's home. Meanwhile Mrs. District Attorney had gone to Tony's house and taken his little girl back home with her so she could enjoy a romp with her own kid. Tony sees them and dashes back under the house and hastes the bomb into the midst of the Reds, who had followed him to see that there was no double-cross. The little shed in which they were watching was destroyed. This bit was most effective. The acting was capably done, particularly the Tony character. The story carries fairly well, although a trifle overdriven to get "atmosphere." The picture will go great in the cosmopolitan neighborhoods where the wives of prospective Reds are hoping that bomb-throwing will be wiped out for all time to come. *Mark.*

A THEFT IN THE DARK.

Lord Stranleigh.....Marc MacDermott
Lady Sinclair.....Miriam Nesbit
Lady Genevieve (her sister).....Viola Dana
Ralph Vernon.....Edward Earle
Butler.....Marry Linson
Pomby.....Yale Bonner

Edison saw fit to extend this subject beyond two parts. Maybe for the purpose of making it more of a feature. Many exhibitors figure a picture beyond 2,000 feet is a "feature," and in this calculation comes "A Theft in the Dark." An ordinary story fairly well played and well directed but a slow-moving, methodical man who is supposedly English in title, action and bearing, as the hero tends to sweep up the story all the way. The "theft" occurs at a ball when a string of pearls owned by Lady Sinclair mysteriously slips from view. One Ralph Vernon lifted them and as he is head over heels in love with Lady Sinclair's sister, Lord Stranleigh, who discovers Vernon's guilt, urges the boy to leave the place at once, but give Lady Sinclair and daughter a good excuse. He refuses and, furthermore, plans an elopement with Genevieve. Lord Stranleigh forgot his cigarettes and being English to the point that he can't go to sleep until he had an "inhaler" goes downstairs and is enabled thereby to stop the young folks from running away. There's a tame little strangle Vernon without dropping a single "r." Genevieve is told the man's a thief, but when Lady Sinclair catches the Lord and Gony together she misconstrues when the Lord holds his tongue and she orders him to pack up and leave in the morning. Before that time Gony squares things and the Lady repents and the Lord forgives and he and Miss Sinclair patch up their differences. Meanwhile a letter from Vernon comes, saying that he is going to India and expects to return a reformed man. Needless to say that Gony still loves Ralph and that the suspense after the picture ends is that they meet in future years. There is no swift, intense dramatic action as the title might imply. *Mark.*

VICE AND VIRTUE.

London, May 1.

A Weston film in three reels making a bid for sensational melodramatic effects. It is conventional melodrama to a certain point, which includes the "swell crook" who lures away the innocent sister, etc. The story is so conventional that were it not for the good photography and the consistently acceptable acting it would hardly be worth while. As it is, it may be set down as a popular price feature. *Mark.*

EXHIBITORS' CRISIS.

That a large number of picture exhibitors will eventually crack under the financial strain imposed through current conditions is the opinion freely expressed in screen circles, with an early date listed for the scheduled exodus because of the early arrival of summer weather.

The smaller exhibitor is booking new features daily in order to keep abreast of competition, the features costing from \$40 to \$50 daily, which brings his expenses close to the \$500 mark, with overhead items included.

The warm weather has had an advanced effect upon the picture houses and with a limited seating capacity and no possible way of clipping expenses in any direction, the exhibitors are facing the gravest crisis of their careers.

FEATURE TAKEN OFF.

The Bosworth production "Little Sunset," released on the Paramount program May 6 and shown for the first time at the Broadway commencing last Sunday, was taken off after the first two days of its run and replaced by the first Edison feature "House of the Lost Court," which was purchased on short notice by the Paramount people when it was seen that "Little Sunset" was not suitable for their program.

The Edison film has been purchased by Paramount upon the usual basis when an outside picture is secured by it. It is not known in what way "Little Sunset" will be marketed or whether it will be shelved altogether.

CHAPLIN MASQUERADE ARREST.

Los Angeles, May 12.

E. T. Montgomery was arrested here this week, charged with masquerading as Charlie Chaplin. The defendant said he was employed in that capacity by a local theatre. He was released on \$50 bail for a later hearing.

TOO MANY "CHAPLINS."

It's very likely that the reissue of Charles Chaplin prints by the Keystone and the confusion caused by the weekly bookings of Chaplins in New York will result in the Essanay giving the picture comedian a rest as far as keeping up its present deluge of Chaplins and feature him in several six-part productions.

George A. Spoor shortly is expected to make some announcement to this effect. That the theatres using the Keystone reissues are overdoing the Chaplin thing has forcibly struck the Essanay people.

ROLFE PEOPLE RETURNING.

It's now decided that the three Rolfe companies of photoplayers, now working on the Pacific Coast, will all be brought into New York for summer work, immediate features being made here until next fall anyway.

B. A. Rolfe, now at Los Angeles, in general charge of the film work, has sent word that the return will be made in about three weeks and that he will accompany the film folks back.

Until a new and definite New York site is settled the Rolfe companies will work in the Colonial studio, 35th street.

FIGHT FILMS SHOWN.

Montreal, May 12.

The original films of the Willard-Johnson fight, taken at the ringside by Fred Mace and controlled by the syndicate composed of Messrs. Weber, Curley and Frazee, were shown here at the Gaiety this week and pronounced a decided success. At the Casino, a series of alleged fake films were shown, but immediately stopped through court procedure.

Abner S. Werblin, the attorney for the promoters of the fight, is expected here this week, with Jack Curley, their visit being expressly to prosecute the principals in the infringement case.

The fake films were exhibited at the King Edward. Geo. P. Kennedy, manager of the real pictures, took the law into his own hands Monday and seized what he alleged to be a "dupe," through the company showing the faked film having caught but two rounds of the fight at Havana. It did not have the knockout round. This was shown from a still slide.

The real Willard-Johnson picture drew \$1,500 on its opening day.

Minneapolis, May 12.

Jess Willard opened here Monday as the principal attraction with the 101 Ranch Wild West. The show did \$5,600 on the day.

POISON FOR TROUBLES.

San Francisco, May 12.

While in Portland, Ore., May 5, Helen Carruthers, who played second lead for G. M. Anderson in his series of Broncho Billy films, attempted suicide by taking poison tablets. She was taken to a hospital and 24 hours later the attending physician advised her to send for her relatives as he would be unable to save her. She gave the reason of her attempt as being lonesome and not wanting to burden her friends with her sorrows and troubles.

A few weeks back Miss Carruthers decided to enter vaudeville and went to Seattle, where she rehearsed her act and showed it, but failed to secure any time. It is thought this prompted the deed.

BRONX LEAGUE BRANCH.

A mass meeting of Bronx exhibitors was called for Thursday of this week, the main idea being to establish a Bronx branch of the Exhibitor's League which will operate independently of the New York City local. Officers are scheduled for election and a general endeavor to unite will be made. The meeting was called by the secretary of the New York branch.

MARIE SEEKS ACCOUNTING.

Marie Dressler in the Supreme Court Wednesday started suit against the Keystone to secure an accounting of the profits of "Tillie's Punctured Romance" in which she was starred. She also applied for an injunction restraining the film concern from showing the picture meanwhile.

Miss Dressler asserts her understanding was she was to receive a certain percentage of the profit which according to her statement amounts to \$122,000 up to date. Of this amount she has received nothing, she says.

BILLS NEXT WEEK.

(Continued from page 18.)

2d half
Frear Baggett & F.
Williams & Segal
Thos. Swift Co
Corelli & Gillette
Niblo's Birds
GRAND (wva)
Frances & Hunt
Manone & Mason
Tuscani Bros
Hodges & Tyres
4 Entertainers
Alexander the Great
Max Bloom

St Paul
EMPEROR (loew)
(Open Sun Mat)
Gerard & West
Elizabeth Cutty
"Everybody"
Goo Yamman
Bellissario Bros
Rock Lake
EMPEROR (loew)
(Open Sun Mat)
Stewart & Dakin
O'Neill Sisters
Lou Hoffman
"Between 8 & 0"
Sandy Shaw
Old Soldier Fiddlers

San Francisco
OPHEUM
(Open Sun Mat)
Bankoff & Girls
Ideal
Emma Carus
Louise Galloway Co
Mme. Adrienne
Cheebert's Manchurians
Low Docksider
Gen. Dancer Co
EMPEROR (loew)
(Open Sun Mat)
Leonard & Louis
Marlin
Mrs. L. James Co
Margaret Farrell
Ned Nestor Girls

Savannah, Ga.
BIJOU (ubo)
(Charleston split)
1/2 half

Glaire & Flo Gould
Willing Bentley & W
Dunbar's Bell Ringers
Moore & Haager

Watson's Farmyard
Schenectady, N. Y.

PROCTOR'S
Artols Bros
Edna Luby

Bette & Chidlow
Pierlot Ferber Co
Joe Wilton

Madame Dore Co
2d half

Rooney & Russell
Elsie White

5 Musketeers
Romaine

Shriner & Richards
Sig. Franz Troupe

Beranek, Pa.
POLIS (ubo)

Juggling Bannons
Johnson & Buckley

Mr. & Mrs. M. Murphy
6 Serenaders

Jack Barnett
7 Bracks

2d half
Tyrolian Troubadours
Frank Mulane

Leonard & Whitney
Darrell & Conway
Royal Cabaret

Seattle
EMPEROR (loew)
(Open Sun Mat)

Lawton
Klein Bros
"On the Riviera"

Willie Smith
Grovette LaVondre Co

South Bend, Ind.
OPHEUM (wva)

Williams and Rankin
"The Frame-Up"

Larry Comer
Asahi Japs
(One to fill)

2d half
Gedmin
Chabot & Dixon
Flying Minstrels

Danny Simmons
Raiph Bahyl Co

Spokane
OPHEUM (loew)
(Open Sun Mat)

Dixon Sisters
Wilkins & Wilkins

"Name was Dennis"
Lee Barth

3 Alex

Springfield, Mass.
PALACE (ubo)

Ozav

"He She & Piano"

Mercedes Bock Co

Walter Brower

"Pres. of 18 Club"

Kinkaid Killies

2d half
Grace Wassen

T & E. Almond

Jacob Katsman Co

Simpson & Dean

(Two to fill)

Washington, D. C.
PEOPLES (wva)

Jack Hawkins Co

Burnham & Yant

Montamb & Wells

(One to fill)

2d half
Raymond Sisters

Mac O'Neill

George Trio

(One to fill)

Syracuse, N. Y.
TEMPLE (ubo)
"Clown Seal"
Julia De Kello
Mr. & Mrs. J. Kello
Keystone Trio
McM D & Chaplin
Mang & Snyder

Toledo
KEITH'S (ubo)
Tonda
Aileen Stanley
Stan Stanley 3
La France & Bruce
Evelyn Neubert
Hines & Fox
Kluting & Animals

Toronto
YONGE ST (loew)
John LeVier
Hartley & Pecan
"Side Lights"
Madie DeLong
"Ye Old Hallows'an"
Roy & Arthur
(Two to fill)

Troy, N. Y.
PROCTOR'S
Rooney & Russell
Helen Lease
Mystic Harmonies 3
E. & M. Adler
Van Brown
Sig Frans Troupe
2d half

Artois Bros
Dorothy Moutter
4 Meleodious Chaps
Trixie Frigana Co
Joe Wilton
Harvey De Vora 3
Vancouver, B. C.
LOWE'S
Billy Kinkaid
Von Hampton & Jones
"The Tangie"
Gertrude Barnes
Equille Bros

Washington
KEITH'S (ubo)
LeRoy & Lytton
O'Kura Japs
Leo Bears
Meehan's Dogs
Dosey & Rigel
Kramer & Morton
Nora Bayes
6 Water Lillies

Waterbury, Conn.
POLIS (ubo)
Grace Wassen
Fairman & Zipp
Jacob Katsman Co
The Puppets
The Volunteers
Diving Nymphs
2d half

The Osava
3 Brownies
Moore & Young
"Pres. of 18 Club"
Society Girls

Watertown, Ia.
MAJESTIC (wva)
Crouch & Davenport
Kale & Indelta
Jacob's Dogs
(Two to fill)

Wilkes-Barre, Pa.
POLIS (ubo)
Selvens
Frank Mulane
Leonard & Whitney
Tyrolian Troubadours
Barrett & Conway
Spanish Goldines
2d half

Juggling Bannons
Lillian Watson
Johnson & Buckley
6 Serenaders
Jack Barnett
7 Bracks

Winnipeg
OPHEUM
Hymack
Adelaide & Hughes
Pantzer Duo
Bronson & Baldwin
Newhoff & Phelps
Nat Willis
(One to fill)

Worcester, Mass.
POLIS (ubo)
Maude De Lora
Okemone
Rogart & Nelson
Hoyle Mossart Co
2d half

Throwing Tabor
Howard Chase Co
Doc O'Neill
(One to fill)

Paris
ALHAMBRA
Cornell & Eddie
16 Jackson Troupe
Mais Trio
Van Dock
Alexandre
Street Brothers
The Curtis
Diva Aida
Robert
Pisauti
Cinema

CHAUNOEY IRELAND

VAUDEVILLE'S SWEETEST TENOR

CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week.

VARIETY'S
CHICAGO OFFICE:MAJESTIC
THEATRE BUILDING

"Life" closes its run at the Auditorium on Saturday night. The big house, according to an announcement given out this week by the management will remain closed for the summer.

H. B. Marinelli was here Sunday and Monday, returning to New York via Cleveland on Monday night. The last time Mr. Marinelli was in Chicago was in 1880, when he headed a show here.

As was expected a rumor is current that the Sullivan and Considine circuit of houses will be booked out of the offices of the Western Managers' Association.

The Santley Revue which is due here at the Garrick May 30 may be strengthened by the time it opens here. Several acts here claim that they have received offers to join the show when it opens here.

The Rubens' house in Minneapolis is again under discussion and another report states that the Pantages office here will not book the house again next season. Mort Singer of the "Association" claims that no negotiations have transpired between him and the Rubens concern.

The Butterfield Circuit is trying out a new summer idea that will keep its houses open should it succeed. Three acts and three reels of pictures will be played in the houses during the hot season. The houses in the regular season play five acts and one reel.

Last Friday afternoon a Revel was given by the Strollers at the Studshaker theatre. Mayor Thompson was easily the hit of the show in a speech in which he stated that some day the Strollers Club would be on an equal footing with the Lambs of New York. It is estimated that \$2,500 was added to the treasury of the club. All vaudeville acts that were playing to help things along.

The Ned Alford "Isle of Smiles" company stranded last week in Marshalltown, Ia. According to advices from that city the members of the company were penniless. The company attached the show which caused the break-up, for it is evident not much could have been realized on the scenery and effects attached.

Singer's Midgets are playing their second week at McVicker's being held over from last week. It was stated last week that though they were wanted out this way by some of the managers the little people would never play more than two shows a day. Frank Bohm is out this way at present and may reverse this decision.

AUDITORIUM (Bernard Ulrich, mgr.)— "Life." Closes Saturday night. Fairly successful run. New attraction not announced.

BLACKSTONE (Edwin Wappeler, mgr.)— "The Shadow" with Ethel Barrymore. Second week, drawing good business.

CORT (U. J. Hermann, mgr.)— "Too Many Cooks," with Frank Craven. Last week. "Peg" opens Sunday night.

COHAN'S GRAND (Harry Ridings, mgr.)— "The Songbird," with Jane Cowl, third week. Doing good business.

COLUMBIA (William Roche, mgr.)— "College Girls."

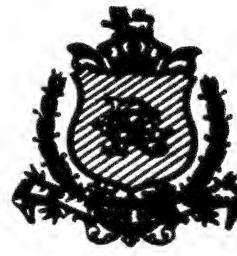
CROWN (A. J. Kaufman, mgr.)— "Our Children," with Frank Readick.

GARRICK (John J. Garrick, mgr.)— "Dancing Around," with Al Jolson. Closes May 20. Big success. Joseph Santley revue opens May 30.

ILLINOIS (Augustus Pitou, mgr.)— Closed.

IMPERIAL (Joe Pilgrim, mgr.)— Pictures.

LA SALLE (Joseph Bransky, mgr.)— Musical Stock. Opened Monday.



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NATIONAL (John Barrett, mgr.)—Pictures.

OLYMPIC (George L. Warren, mgr.)—“Along Came Ruth.” Third week. Doing well with dollar highest price.

POWERS’ (Harry J. Powers, mgr.)—“Outcast” with Elsie Ferguson. Closes Saturday night after fair run. “Moloch,” with Billon, opens May 17.

PRINCESS (Sam P. Gerson, mgr.)—“The White Feather,” second week. Good business continues here.

Bosworth
 PRESENTS

Elsie Janis

in

“Bettie In
 Search of a
 Thrill”

Written by Herself

Released May 17th

BOSWORTH
 INC.

In association with
 Oliver Morosco
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through their harmony efforts. They were on number two. Valerie Bergere & Co., presenting “The Locks of Panama,” pleased because of Miss Bergere’s efforts and the star spangled finish. Maris Nordstrom, on number four, surprised the house. Miss Nordstrom established herself as a likable entertainer. The show was closed by Burdells Patterson, being aided by a stereoptican.

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 SOLOISTS

Beg. Sunday, May 18

Elsie Janis

in “Betty in Search of a Thrill”
 Also Salisbury’s Wild Life Pictures

THE FROHMAN AMUSEMENT CORPORATION

S. F. FROHMAN WILLIAM L. GIBBELL
 GENERAL MANAGER

IN EAST 46th STREET, NEW YORK

Sophia De Stoye was granted \$15 per week alimony from her husband, Frank De Stoye, an actor, pending the divorce suit brought by De Stoye against his wife. Judge Seawall awarded Mrs. De Stoye the alimony last week.

Having a resumption of the rainy season during the latter part of April and lasting up to the first part of May has had a tendency to increase the theatre attendance at the same time causing the exposition attendance to drop off frightfully.

One of the most unique theatrical performances ever given on the coast was recorded on the evening of May 1 in Oakland, when the deaf pupils of the State School for the Deaf and Blind gave “Rip Van Winkle” in pantomime. In addition to the play several vocal interpolations were rendered by blind pupils.

There is a report going the rounds that since the successful opening of the Hippodrome (formerly the Gaiety) by the W. S. V. A. the same concern is negotiating for another theatre to install popular priced vanderbilt in. While no confirmation of the rumor can be authentically secured, the W. S. V. A. will not deny the story, and admit that they have been considering another house providing it be secured at the right terms. So far the Hippodrome has done an amazing business and judging from the present indications it looks as though the former Gaiety has been converted into a winner.

VICTORIA (Howard Brodsky, mgr.)—“Help Wanted,” with Emma Bunting.

MAJESTIC (Fred Eberts, mgr.; agent, Orpheum)—At the Majestic this week the management has provided a show of special merit. There is a lack of comedy but the good acts make up for this. Conroy and Lemaire and Mary Shaw divide the billing honors. Conroy and Lemaire had an extremely soft time of it, for theirs was the only act calling for big laughs, and the pair succeeded easily. They did the “Doctor” skit. Mary Shaw and her company have a pleasing vehicle in “Dickey Bird.” The sketch got all it deserved in the way of laughs and applause. Nan Halperin was on next to closing and the little comedienne was her usual hit. Miss Halperin has easily established herself as one of the most popular single women of vaudeville with Chicago audiences. She is doing the same act she did when appearing at the Palace a few weeks ago. Trevitt’s Military Canines opened the show. The act displays a set of wonderfully trained spaniels. The little black dogs made good from the start. Renée Florigny, billed as a French pianist, was on number two, and though all that a concert act could be, didn’t fit so well into the bill. Claude Gillingwater and Edith Lyle in their sketch, “Wives of the Rich,” held the audience silent for many minutes and finished to a good laugh. It is a powerful bit of acting that Gillingwater does in part of his sketch, and Miss Lyle’s good looks and natural manner go a long way toward its success. Mme. Jeanne Jomelli, the prima donna, was a big hit until she came back for the final song. The applause did not demand the extra encore. The show closed by “The Edge of the World,” a color idea from the other side. The people were curious and stayed to see the display and liked it. Hal and Francis, a girl and a boy, in songs and talk, make good because they used some gag that sounded new.

PALACE (Harry Singer, mgr.; agent, Orpheum)—Business was good at the Palace Monday afternoon, nearly a capacity house greeting a very good show. The headliners for the week are Lydia Lopokova and the Morgan Dancers and George Whiting and Sadie Burt. While not a big applause hit Lopokova and her dancers pleased the big crowd throughout. The Morgan dancers surely are well trained in their own style of dancing, while the little toe dancer is just about what is required for vaudeville. George Whiting and Sadie Burt were on next to closing. Whiting has a dandy way of putting songs over and Miss Burt is about the cutest little girl that has been seen out this way in some time. They pulled down the hit of the show. The laughing bit of the show went to the Three Keatons. The audience laughed from start to finish at the antics of father and son. The show was opened by Loughlin’s Comedy Canines. While the dogs do very little the finish on the whirling platform gets enough comedy to carry the act along. The Brown Fletcher Trio made good with the audience



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AND

ALICE BRADY

IN

“THE BOSS”

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Released May 24

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MAY 24TH

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JESSE L. LASKY, PRESIDENT SAMUEL GOLDFISH, CECIL B. DEMILLE, DIRECTOR GENERAL

"Feet of Clay," the new 85 people musical comedy which was reported to have several weeks booked, disbanded the fourth night it was out, according to one of the members. The book was written by Adam Hull Shirk and the music by Edward Gage. A man named Hewes is said to have been business manager, and according to some people who were with it, conveyed the impression when engaging the cast that there was ample money behind the project. In Oakland the musicians demanded some money but failed to get it, consequently the show's tour suddenly ended. Now it is said the whole affair is to be threshed out before the labor commissioner.

BUFFALO.

BY CLYDE F. REX.

SHEA'S (Henry J. Carr, mgr.; U. B. O.)—Four Marx Bros., in "Home Again," score in headline position; Will Oakland and singers, in "At the Club," feature; Charles Ahern and comedy cycling company, sensation; Kean and Window, big hit; The Darrow, artistic; Mosconi Bros., fair; Selma Brantz, pleased. Business falling off slightly.

TECK (John R. Oishi, mgr.)—Adèle Blood stock company playing to good business featuring in "Janice Meredith" this week. Probably the best stock organization which has played here in several seasons. Next, "The Yellow Ticket."

STAR (P. C. Cornell, mgr.)—Bonstelle Company well received in "The Argyle Case." Easily the stock favorites for the summer season, fashionable audiences greeting Miss Bonstelle, who has become vastly popular in Buffalo. Next, "Kitty McKay."

GAYETY (J. M. Ward, mgr.)—"Billy Watson and Beef Trust," playing to capacity. 17, "Tango Queens."

MAJESTIC (John Laughlin, mgr.)—Williamson submarine movies held over. Big business.

OLYMPIC (Charles Densinger, mgr.; agent, Sun)—Five Keystone Komik Kops, big hit; Baldwin and Yates Sisters, entertain; Fielding & Carlos, scored; Fitzgerald and Ashton, over big; The Masked Athlete, rare novelty. Feature movie closes. Next week anniversary week—10 acts, big celebration of year's successful business with pop vaudeville.

HIPPODROME (Henry Marcus, mgr.)—Feature movies with additional film of Lusi-

tan's last trip from New York harbor. Capacity.

ACADEMY (Jules Michaels, mgr.)—Alpha Comedy Four, success; Walter Brown, laughs; Castelucci's Italian Band, entertain; Isabel Miller and Co., score; Harry and Hattie Boldean, hit; photoplay close. Business but fair.

PALACE & STRAND (Harold Edel, mgr.)—Doing fair with feature films.

PLAZA (Jacob Rosin, mgr.; agents, McMahon & Doe)—Newsboy Sextette, score; Bertha Sisley, good; Harry Laton, hit; movies and cabaret to good business.

GRIMM'S Hippodrome opened in St. Catharines' Ont., Saturday, 8. Suffering the same as all theatrical enterprises throughout Canada. Hamilton hit hard first week because of first authentic list of dead published in newspapers, naming those lost in Flanders. Hamilton's loss enormous, the entire city mourning the loss of fathers, brothers, sons or some immediate relative lost in the great European strife. Several theatres have closed on the nearby Canadian shore.

Gus Schlesinger, former manager of Regent, has been transferred to the Victoria, Mark-Brock picture house at Grant and Ferry streets.

CINCINNATI.

BY MARY V. MARTIN.

KEITH'S (John F. Royal, mgr.; agent, U. B. O.)—Arthur Barat, thrilled; Nine White Hussars, well liked, but should sing less; Karl Jorn had to sing two encores and was big hit; Dooley and Rigel, many encores; Madden and Fitzpatrick, big; Billy Van and the Beaumont Sisters, appreciated; Al. Herman, laughing hit; Kuiting's Animals, satisfactory.

CHESTER PARK (J. M. Martin, mgr.)—Regular season opened Sunday. Two Zyls, Wheeler and Dolan, Dooley Donovan, Ford, Hemley and Co., under direction of Joe Leavitt; Brosius and Brown.

CABARET.—Charles Harris, Cliff Friend, Steve De Maria and the Roman Quintet, Johnston Sisters, Fay Todd, Albert Saunders, Virginia West, Robbie Burt and O. B. Elwood. At Lakeside Ratskeller. The Musical Five.

The regular show season, with the exception of Keith's, which closes next week, is over. The Grand and the Lyric are running pictures.

DETROIT.

BY JACOB SHIFFER.

TEMPLE (C. G. Williams, mgr.; U. B. O.; rehearsal Monday 10)—Alice Lloyd, big; Bayon Whipple and Walter Huston, odd sketch; Three Vagrants, well liked; Karl Rosine; Fred and Adele Astaire, very good; Wakefield and Ireland, good; Bill Boucher, opened; The Gladiators, strong.

PARAMOUNT

PROGRAM

DANIEL FROHMAN

PRESENTS

THE ADORABLE

MARGUERITE CLARK

IN AN EXQUISITE
PHOTO-PRODUCTION OF
FRANCES HODGSON BURKE'S
PICTURESQUE ROMANCE OF
OLD SPAIN, AND MAUDE ADAMS
CELEBRATED STARRING
VEHICLE.THE PRETTY
SISTER
OF JOSE,IN FIVE PARTS
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The World's Fair shows (carnival) coming week of 17.

Phil Brown, manager of the Lyceum theatre, is managing English's theatre for the summer for Barton and Olson.

A. G. Blacker, former manager of the Selig Film Co.'s branch here, has resigned his position and opened the Select Film Exchange.

KANSAS CITY.

By R. M. CROUSE.

ORPHEUM (Martin Lehman, mgr.)—Mercedes, headliner; Francois and Partner, open; Wood & Wyde, clever; Charles E. Evans, good; Cameron and Gaylord, laughs; Henshaw and Avery, good; Haveman's Animals, thriller.

GLOBE—1st half. Well balanced bill, consisting of Lyons, Dogs, Churchill and Rockwood, Frances Genand, Musical Ellisons, Hubbard and Mason and Holman Brothers. 2d half, Kelly and Drake, Capt. Geo. Anger and Co., Irving Goslar, Three Romans, Frisco Four and Warner and White.

SHUBERT—Pictures. GRAND—Local talent show. AUDITORIUM—Stock. EMPRESS—Vaudeville. HIPPODROME—Vaudeville.

Clara A. Brown brought suit this week against her husband, Albert H. Brown, head of the International Shows, a carnival company, for separate maintenance. Mrs. Brown alleges that she is now part owner with Brown of the company. She asks for \$150 a month for herself and 5-year-old son.

Velma John, a former chorus girl, 20 years old, attempted suicide by swallowing bicarbonate of mercury tablets at her home here last week. Her chances for recovery are slight. She had quarreled with a younger sister and her mother reprimanded her shortly before the attempt.

LOS ANGELES

VARIETY'S

LOS ANGELES OFFICE

200 MASON OPERA HOUSE BLDG.

GUY PRICE, Correspondent

ORPHEUM (Clarence Brown, mgr.; U. B. O.)—Week 3, "The Bride Shop," big hit; Lila Abardaneli, entertaining; "Colonial Belles," exceptionally good; Lew Hawkins, pleasing; Hyams and McIntyre, well received; Mme. Yorka and Co., repeated successfully; The Kervilles, cleverly done; Parillo and Frabito, passably pleasing.

EMPRESS (Harry Follette, mgr., Loew)—Week 3, Col. J. A. Pattee and Co., entertain-

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DETROIT.

BY JACOB SHIFFER.

MINERS
MAKE-UP

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Extra explosive laughing choruses. Attention! Beat your enemies to it.

If There's a Weak Spot in Your Song Firing Line Reinforce it With
"I'M A LONESOME MELODY," by Joe Young and George Meyer

ing; "Between Eight and Nine," passed nicely; Sandy Shaw, ordinary; Stewart and Dakin, artistic dancers; O'Neill Sisters, enjoyable turn; Lew Hoffman, amusing.

HIPPODROME (Lester Fountain mgr.; Western States)—Week 3, Abrams and Johns, well received; Cox Family, entertaining; Mme. Lloyd, remarkably good; Gilmore and Romanoff, went big; Curtis and Sutherland, excellent satisfaction; Caesar and Saemar, scored laughs; Karton and Killford, well applauded.

REPUBLIC (Al Watson, mgr.; Bert Levy, agent)—Week 3, Geo. Clancy and Co., excellent; Boll-Thazer Brothers, very good; Charles Hasty, ordinary; Stan Stanley, warmly received; Margherita, entertaining; Joe Reed, pleasing; Pat and Fanny Kelly, good; Reeves and Miller, fine dancers; Levine and Matthews, fair; Saunders and Mack, went well; Lyndone, pleasing; London Operatic Trio, satisfactory.

BURBANK—"The Unchasteched Woman."

MOROSCO—Dark. MASON—Lenox Theater Co., Yiddish Play-ers. CENTURY—Burlesque.

William Rock is in town. Maude Fulton, his partner, is in San Francisco. Rock stated that the team may (and may not) split. Miss Fulton has ambitions to be a dramatic star.

Walter Duggan blew into the Southland this week and will take a bungalow at Venice.

Emma Carus will negotiate with Morosco to produce a play.

Charles Winninger, husband of Blanche Ring, has signed with Pathé Pehrman. Both Winninger and his wife will come to Los Angeles in June.

L. E. Behymer book Pavlova into the Mason. Oliver Morosco returned Saturday from the east.

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Henry Russell, grand opera impresario, is in Pasadena. He is planning to transfer his School of Opera from Paris.

Julia Eltinge is sojourning here.

Milton Heekelman is associated with Vito Linsky in the Broadway Winter Garden. His title is "general manager."

MILWAUKEE

BY P. G. MORGAN.

MAJESTIC (James A. Higler, mgr.; agent, Ophr.)—Orville Harrold, fine; Eis and French, excellent; Melville and Higgins, big; Clara Morton, good; Julia Nash, pleased; Mack and Walker, appreciated; Creighton Bros. and Belmont, liked; Harry Watkins, registered.

CRYSTAL (William Gray, mgr.; agent, Lowe)—Howard Sisters, excellent; "Just Half Way," fine; Tabor and Green, pleased; Bob Hall, appreciated; Millard Bros., liked.

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the business. 17, "Baby Mine."

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GAYETY (J. W. Whitehead, mgr.)—Jack

Heid's Co.

DAVIDSON (Sherman Brown, mgr.; agent, ind.)—Dark. 17, "Outcast"; 20, "A Perfect Lady."

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FREE AUTOMOBILE TO ALL THEATRESThe New Grand has discontinued vaudeville
and is showing first run moving pictures.**NEW ORLEANS.**

BY O. M. SAMUEL.

ORPHEUM (Arthur Wible, mgr.)—Horlick's
dancers and Bessie Wynn scored distinct hits
Monday. Leheen and Dupreee shoot well.
Smith and Kaufman, pleased; James Thompson,
scored nicely; Linton and Lawrence, clever
people, minus good material. Abu

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(PORTLAND "OREGONIAN")

Whiting and Burt, the favorites, gave a medley of many vaudeville excellencies.

(LOS ANGELES "EVENING HERALD")
If you want to see (and hear) the vaudeville team par excellence go to the Orpheum this week and see Whiting and Burt.

(DENVER "POST")
The glooms seek cover when George Whiting and Sadie Burt enter. A more entertaining team of vaudeville has never visited Denver.

(LINCOLN "STATE JOURNAL")
Our hats are off to Whiting and Burt. They did what no other "double" has done here in months-made the audience beg them to vaudeville boards. They are as good a team as ever strode the

(SAN FRANCISCO "EXAMINER")
George Whiting and Sadie Burt have a novel conversational song skit which alternately pulls at your heart strings and then gets your smile. It is the act different.

(SEATTLE "POST INTELLIGENCER")
George Whiting and Sadie Burt are the cyclone couple; they can take any papa in the U. S. A. and make it lie down, roll over, play dead or jump through a hoop.

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SPANISH FORT (M. S. Sloan, mgr.)—Paeletti's Band and Dancers.

HIPPODROME (Jake Miller, Mgr.)—Vaudeville.

ALAMO (Will Gueringer, mgr.)—Vaudeville.

The lower section of the French opera house is being renovated.

Mrs. Arthur White, wife of the Orpheum manager, left for the White summer home at Forest Lake, Minn., Sunday.

Notwithstanding vigorous protest from the ushers, one of the local theatres is going to use non-skid carpets.

Howard Ross, leader of the orchestra at the Dream World, accompanied by Mrs. Ross, left for an extended tour of the east. They will return in the fall.

Coster Singer's wife is suing him for divorce in the local courts. She says it too much trouble to keep the pearl buttons on his pants.

Although suffering from the effects of a serious operation, Marie Fitzgibbon finished last week out at the Orpheum. Miss Fitzgibbon was stricken with appendicitis about a month ago.

The front of the Alamo has been remodeled.

The Pickwick Film Co. has been formed in this city and will commence building a studio shortly.

Act wrote in to a country manager near here for booking, explaining it used by poster. "Sorry, I can't use you," the manager replied, "but my opera house isn't screened."

PHILADELPHIA

VARIETY'S
PHILADELPHIA OFFICE
605 Keith Theater Building
JOHN J. BURNES, Correspondent

KEITH'S (Harry T. Jordan, mgr.; agt., U. B. O.)—Grace La Rue, making her first appearance here for a number of years, is headlined this week and proved herself worthy of the position. Another hit was Will Rogers. Rogers has a number of new tricks with the rope and his chatty remarks earned him the biggest laughs of show. In opening spots were Mervi and Delmar, who have a novel acrobatic act. They work in a good-looking garden setting and do a number of neat and difficult tricks. They received a big hand and gave the show a good start. Henry Rudolf sang a number of songs in a pleasing voice. Darnell and Conway offer something different for a man and woman team. The woman is a jaded comedienne and gets many laughs. Doyle and Dixon went over big; Reynolds and Donegan were in next position. Will Rogers was somewhat handicapped through being compelled to work in one, but he put over all his tricks and got much comedy out of the situation. Sam Mann and Co., in "Lots and Lots of It," presented a sketch that contains real good humor. Mann is amusing and his company gave him worthy assistance.

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Grace La Rue in next position registered solid. Six Water Lilies, a girl diving act, closed the show.

BJOU (Joseph C. Dougherty, mgr.; agt., U. B. O.)—The show this week brought together a number of old timers. Little Albright, a Japanese balancer and juggler, opened and pleased immensely. In the next position were Mack and Williams, mixed team who sing and dance, with dancing featured. They registered big. Mr. and Mrs. Mark Murphy in "The Coal Strike" were a laugh from start to finish and were the bit of the bill. The Review Comedy Four seemed to pleased a few in the house. Prince Charles, a trained monk, was very good. He gets a big hand. Comedy pictures closed the show.

NIXON—"On the School Playgrounds;" Walter Weems; La Vine-Cimarron Trio; George Brown; Reidy and Currier; Carolina Duo.

GRAND—Inness and Ryan; Trovato; Toy Brothers; the Langdon's; Stuart and Keely; Lady Betty.

BROADWAY—Vaudeville.

COLONIAL—Vaudeville.

ADEPHI—"Kitty MacKay" with Irene Hoffman.

LYRIC—Second week of "To-night's the Night."

FORREST—"The Lady in Red" last week. House gone into pictures next week.

WALNUT—William Ingarni Stock Co. opened Monday in "The Rainbow."

GARICK—Has gone into pictures.

VICTORIA—Pictures and vaudeville.

WOODSIDE PARK—Royster-Dudley Opera Co. opened Saturday afternoon in "The Chocolate Soldier." The attendance was very good Saturday and it looks like a profitable investment. This is the first time that shows have ever been given at this park. Heretofore bands have been the big attraction.

TROCADERO (Dobby Morrow, mgr.)—Stock burlesque, "She's Out Again."

CASINO—"The Girls from the Pallion."

GAYETY—Stock burlesque. "The Tipperary Girls."

Fred G. Nixon-Nirdlinger reconsidered his

decision to close the Colonial last Saturday

and decided to install a summer policy at ten cents. This will be tried for a few weeks

and if found satisfactory will remain open

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Mae Russell, the former well known English comedienne, led a large delegation in the big local suffragettes parade, which was held here last week. She was recognized by many performers along the line of march and was given a hearty cheer.

While attempting to board a moving train as it was leaving the station here last Saturday Otto Regenmor, a vaudeville performer, of San Diego, Cal., fell beneath the wheels of the car. His right arm above wrist was cut off. He was taken to a hospital in a serious condition.

PORTLAND, OREGON.

BY E. M. ANSON.

HEILIG (W. T. Pangal, mgr.)—6-8, Marie Tempet; 10-12, John Drew in "Rosemary."

BAKER (Geo. L. Baker, mgr.)—2-8, Italian Grand Opera.

ORPHEUM (T. R. Conlon, mgr.; agt., U. B. O.)—Hopkins Sisters, fair; Louise Galloway Co., scored heavily; Mme. Aldrich, pleased; Bert Leslie and Co., hit; Notecross and Holdsworth, fine; Shannon and Annie, pleased; Ideal, pleased; pictures.

EMPEROR (H. W. Pierung, mgr.; agt., Loew)—Leonard and Lovie, clever; Merlin, good; Mrs. Louis James and Co., fair; Marguerite Farrell, hit; Ned Norton and Co., good; pictures.

NEW LYRIC (Dan Flood, mgr.; agt., Fisher)—The Mermaids; Imhoff Duo; Hoey Lowell.

Orpheum closed for the summer May 5. The Seattle Orpheum closed May 9. The two houses are the only ones of the Orpheum chain in the Pacific northwest.

TORONTO.

BY HARTLEY.

GAYETY (T. R. Henry, mgr.)—Owing to the destruction of the Princess last week the

popular comic opera, "Sweethearts," with Christie MacDonald, opened a week's engagement at this house as the only one available owing to the closing of the regular season last Saturday night.

ROYAL ALEXANDRA (L. Solman, mgr.)—Percy Haswell presented "A Celebrated Case" in a finished manner. Fred Tilden has joined the company as leading man.

GRAND (A. J. Small, mgr.)—"Overnight," produced by McPhillips-Shaw Co., scored a success.

SHEA'S (J. Shea, mgr.; agt., U. B. O.)—Carolina White, splendid; Primrose Four, repeatedly encored; Byal and Early, excellent; Emmet Devoy and Co., held interest; Alf James Holt, clever; Le Groh, novel; Kitty Edwards and Her Four Escorts, entertainment. The regular season closes here 15. Cyril Maude in "Grumpy" commences a 2 weeks' engagement 17.

LOEW'S YONGE STREET (J. Bernstein, mgr.; agt., Loew)—El Cleve, success; Wormwood's Animals, well trained; Menotti and Stellini, amusing; Tom Mahoney, laugh provoker; Moore and Elliott, good; Crawford and Broderick, pleased; the Dealeys, clever.

SHEA'S HIPPODROME (A. C. McCardle, mgr.; agt., Loew)—Dr. Carl Herman, mystifying; Lowell and Mother Drew, good; Bob Warner, amusing; Fred and Annie Pelet, novel; Norton and Nobis, good; Morris and Jack, pleased; Silverlyn Girls, sensational.

STRAND (Leon Schlesinger, mgr.)—Feature pictures and music continue to draw capacity crowds.

Percy Rogers, assistant manager of the Canadian National Exhibition, was a passenger on the ill-fated Lusitania and states that he owes his life through being a good swimmer.

The Gayety and Star closed 8 and both will open again early in August.

Scarboro Beach Park opens for the sea-son 15.

ANOTHER MAMMOTH GRANVILLE HIT

TAYLOR

GRANVILLE and PIERPONT

IN "THE YELLOW STREAK"

10 PEOPLE

4 BIG SCENES

CARLOAD OF EFFECTS

BIGGER AND BETTER THAN "THE STAR BOUT"

3 Big Weeks in Brooklyn: Prospect

Week Ending
May 9

Orpheum

Week Beginning
May 10

Bushwick

MAY
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A

Abel Edward Variety N Y
Adams Rex Variety Chicago
Adelaide & Hughes Orpheum Winnipeg
Alder & Arline Variety N Y
Allen & Franks Variety N Y
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B

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Devine & Williams Variety N Y
Duckatader Lew Orpheum San Francisco
Doolley & Ruge Keith's Washington
Dupree Fred Variety London

E

Early Trin Variety San Francisco
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Emmett Mr & Mrs Hugh Variety London

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Direction Jasie Jacobs.

C

Cantor Eddie & Lee Variety N Y
Carr Nat 10 Wellington Sq London Eng
Clark & Bergman Keith's Cleveland
Collins Mitt 133 W 13th St N Y C
Colvin William Burbank Los Angeles
Cousin Ray Variety N Y
Conroy & Lemaire Variety N Y
Cook Joe Variety N Y
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Direction, HARRY WEBER

Gordon & Elgin Variety N Y
Gray Trio Variety N Y
Greco Karl J Mariahoff Str Bingen-Rhein Germ
Guerite Laura Variety London

H

Hart Marie & Billy Variety N Y
Hayward Stafford & Co Variety N Y
Heather Josie Variety N Y
Hermann Adelaide Hotel Pierpont N Y
Hagans 4 Australian Variety N Y
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Pallister Pierre Variety N Y
Puck H & E Keith's BostonR
Reeves Billy Variety N Y
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Advertising or circular letters will not be listed.
P following name indicates postal, advertised once only.

A
Abbott Al (C)
Adair Janet
Adams B & E
Albert Ernest
Albert Nat (C)
Alpha Troupe
Aitel Felix
Amine Millie
Anson E A (C)
Ardell Lillian
Ashton George

B
Baker Fordy
Barnett S C
Barrington Margurite
Banks Estar (P)
Bell Herb (C)
Bennett George
Bennett Joe
Benson & Belle
Beranger Dolly
Bernard Ray (C)
Bignal Edward
Bissell Mr J
Bolger Harry
Boyle Hazel
Buxton Miss V
Braston Corinne (P)
Briere Maurice
Briggs Edward
Brown Gill (C)
Buch Bros
Burn Chalmers
Burroughs B W

C
Caitlin Joe
Callinan Irene
Cardwell Robert D
Carle Grace
Cavay Albert
Carter & Carter (C)
Chaloner Cathryn
Chester E F
Chester Nellie
Chester Mae
Chip & Marble (C)
Chip Sam (C)
Churchill Mrs M (C)

D
Clairmont Joe
Classy Trio
Cleveland Mattie
Compton Chas (P)
Costley C E (C)
Courtney Minerva
Crawley James T
Crotton Louise (C)
Cutting & Luida (P)

E
Darling Daisy (C)
Davis Leslie
Dean Daisy (C)
De Corova Leanda (P)
Beonham Cecil
Delvechio Chas (P)
De Montrouge G D
Demona Nettie (C)
Depreece Leone (P)
Derrick Helen
Donegan Thomas
Downing Helen
Downing J A
Duchess Tiny
Dunn Rich
Dunmore Eileen (C)
Duncan James
Dupres Mr G
Duval Silver

F
Eisland F H (C)
Edwards Jess
Eleanor Peggy
Ellis Al
Geo R' & Co (C)
Ernest Frank
Epsa Al
Everette Flossie (C)

G
Faye Elsie
Febe Helen
Fern Alma
Ferne Evelyn
Ferry Wm

H
Luzinski Jack (C)
Lo-Ve & Wilbur
Lovell & Lovell
Lyra Lucianna

I
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J
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Goelst Billie (P)
Golding & Keating (C)
Gooy Marie
Graves Charles
Grant & Hoag
Graut Mr L M
Grots May
Guerite Laura
Gwynne Lillian

H
Hager & Goodwin (C)
Hamid Goo (C)
Hardy Ade (C)
Harris Val
Hart Julius (C)
Harvey L (C)
Hass Chuck
Hays Dorothy (C)
Hearn P & L (C)
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Herbert Mysterious (C)
Hooper Billy (C)
Hoskins Lotte
Horli R (C)
Howard Jas (C)
Hughes Gene (C)
Hughes Madge

I
Jackson Billie
Jewell Jack
Jones Jack

K
Kanellos Vassilios (C)
Kayne Agnes (C)
Keane Chas (C)
Keith Ed

L
Kelly-Piatel Co (C)
Kerr Phoebe
King Gus
King Lee H (C)
King Millard (C)

M
Ladden Al
Lake Wm & Co
La Mont Bros (C)
La Rose Ned (C)
Leonard Bert (C)
Leonard Eddie (C)
Leonard Miss (C)
Lewellyn Dan (C)
Licher James

N
Lutz Clare A (C)
Luzinski Jack (C)
Lo-Ve & Wilbur
Lovell & Lovell
Lyra Lucianna

O
Mahoney Mrs J (P)
Mater Hazel
Manion Lucille
Marko Harry

P
Sands & Sons
Santley Joseph H (C)
Santley & Hayes (C)
Sawin Jim (C)
Senoir W C (C)
Schaffer Bud (C)
Schuster Milton (C)
Scott Mrs David (C)
Sheen Frank (C)
Shirley Jeannie
Sinclair Miss R D
Slevin James
Smith Effie (C)
Smith E M
Smith Harry (C)
Smith Peter
Spielberg Mr A A
Stanley Raymond (C)
Stewart Sisters

R
Raymond & Caverly (C)
Raymond Elsie
Rice Frankie
Roberts Mr (C)
Rodway Joseph (C)
Rose Vera
Rosenberg Harry (C)
Rogers Ethel
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S
Sheen Frank (C)
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T
Tambor George
Treleese Cottage (C)
Turner Grace
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V
Vadette Villa
Van Billy B
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W
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Vincent Florence
Volta Dr

W
Waldon Celia
Walls Mrs Ned (C)
Ward Geo H

Y
York Helen
Young Elsie
Young Ethel (P)
Young Wallace

Wayne Eugene L (C)
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Wells Edward
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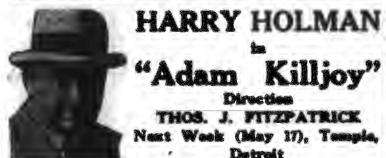
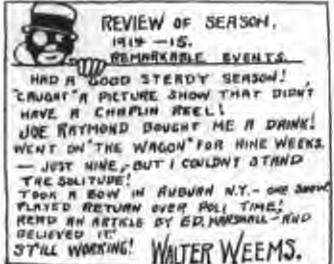
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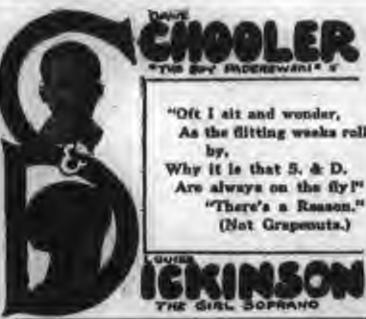
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A SENSATIONAL NOVELTY
VAN and BELLE
BOOKED SOLID.
Direction, SIMON AGENCY

Billie SHAW and SEABURY William
The Couple that Revived the Cakewalk—and challenges anyone.
Variety, N. Y.

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CHAMPION AMERICAN BOY DANCER
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CARUSO IN VAUDEVILLE
With his Wonderful Burlesque Chorus.
Supported by a company of good talkers and cry babies
MADAM TUTTLE'S SINGING TALKING PARROTS
Direction, U. S. O.

NEW FOR BROADWAY
Direction,
Chas. Bornhaupt

THE MYSTERIOUS MASQUERADE WAS "MADE IN THE U. S. A." By HERMANN and SHIRLEY
Now Playing RETURN ENGAGEMENTS over FULLER-BRENNAN CIRCUIT, Australia

Orville Stamm

The Boy Hercules Season's Sensation
NEXT WEEK (May 17), B. F. KEITH'S PROSPECT, BROOKLYN

Personal Direction, ARTHUR KLEIN

WILLIE SOLAR
Direction HARRY FITZGERALD
Palace Theatre Building, New York

IRVING BERLIN'S

"WHEN I

*The Most Remarkable
Ballad of a Decade that Fritz
Scheff made instantaneously
famous at the Palace, New
York.*

1ST VERSE

I know a millionaire who's burdened with care;
A load is on his mind—he's thinking of the day
When he must pass away and leave his wealth behind.
I haven't any gold to leave when I grow old.
Somehow it passed me by—I'm very poor, but still,
I'll leave a precious will, when I must say good-bye.

CHORUS

I'll leave the sunshine to the flowers,
I'll leave the Springtime to the trees,
And to the old folks I'll leave the mem'ries
Of a baby upon their knees;
I'll leave the night time to the dreamers,
I'll leave the song birds to the blind,
I'll leave the moon above to those in love,
When I leave the world behind—

LEAVE

The chorus is no stronger than the story, nor the melody, for the melody is as striking as either.

Irving Berlin has written some wonderful songs, but never did he write one as wonderful as this one.

Irving Berlin goes onward and upward, always excelling himself in any style of composition or lyric writing, and "When I Leave the World Behind" is the pinnacle of both.

THE WORLD

A ballad that was a hit before it was published

We recommend this song to every singer. Waterson, Berlin & Snyder go on record as saying it is the greatest number ever on the music market.

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MAX WINSLOW, Professional Department

TEN CENTS

VARIETY

VOL. XXXVIII. NO. 12.

NEW YORK CITY, FRIDAY, MAY 21, 1915.

PRICE TEN CENTS





H. B. STREMEL



W. A. BOYD

VIC. S. PLANT

OFFERS THE

Wholesale Disposers of Hokum

THE

HIPPODROME FOUR

SINGERS, DANCERS and COMEDIANS

Many thanks to Messrs. Hurtig & Seamon, W. J. Plummer, Jacobs & Jermon, Tom Jones.



Many thanks to Messrs. Joseph Schenck, Jack Goldberg, Harry Spingold, and the many offers from others.

PRESENTING

"DINGLESPIEL'S NIGHT SCHOOL"

(Interior)—2 SPECIAL DROPS—(Exterior)

Have Worked the Past 3 Seasons 155 Weeks, as follows:

Seasons

1912-13	"Bowery Burlesquers"	41 weeks
	Vaudeville	9 weeks
1913-14	"Golden Crook" Burlesquers	42 weeks
	Loew Circuit	5 weeks
	Poli Circuit	6 weeks
1914-15	Loew Circuit	20 weeks
	W. V. M. A.	12 weeks

BACK TO LOEW CIRCUIT for 20 weeks, ending July 3.

THIS WEEK (May 17),
AMERICAN, NEW YORK and SHUBERT, BROOKLYN

BILLY KELLY



VIC. S. PLANT

VARIETY

Vol. XXXVIII. No. 12.

NEW YORK CITY, FRIDAY, MAY 21, 1915.

PRICE 10 CENTS

"CRIMINAL PUBLICITY" BAN BY VAUDEVILLE MANAGERS

United Booking Offices Gives Notice "Publicity Through Criminal Proceedings" no Longer Sufficient. Mrs. Carman Case in Point. End of "Police Freak Acts."

Through a notice tacked up in the United Booking Offices this week, agents enjoying the privilege of "the floor" in that agency learned the day of the "criminal proceedings publicity headliner" had reached its end. The notification conveyed the information that the U. B. O. managers looked upon the submission of a person for bookings in vaudeville, where that person had gained publicity through the medium of proceedings in criminal courts, as an insult to the big time managers, and the little slip of paper plainly indicated any agent would do well to hereafter veer away from that class of attraction. Formerly, and before Hammerstein's Victoria closed its doors, "Hammerstein's" was the place where a "freak attraction," newspaper-made, could find an abiding place as headliner, if enough printer's ink, free, had been spilled over it.

Mrs. Carman, recently acquitted of murder on her second trial, at Hempstead, L. I., caused the U. B. O.'s proclamation. Mrs. Carman is said to have been offered to the vaudeville managers at \$750 a week, and was reported to have been tentatively engaged to open at the Prospect, Brooklyn, May 24. When E. F. Albee returned last week to New York, after a trip west, and heard of the Freeport woman's engagement, he immediately ordered the name "rubbed off" the books and at the same time issued the order that contains no loop hole, all the big time managers having been in accord with his action.

As far as the big time vaudeville houses in this country are concerned, the haven for the prosecuted, persecuted, on bail or on appeal people seems to have passed away.

ACADEMY FOR FIGHTS?

The Academy on 14th street may become a fight club. The proposition

has been submitted to William Fox by John (the Barber) Reisler.

Fox is now playing pop vaudeville at the Academy, which seats 3,600. It has tried various policies. The rental of the theatre (since stores were placed on the street front) is said to be about \$65,000 yearly.

If the vaudeville policy is abandoned and the Academy becomes a fight club, the bouts will take place on the stage, with additional seats placed in the house to bring the total seating capacity to 5,000.

The vaudeville and picture congestion on 14th street may be further relieved, it is said, by next season, when the Dewey theatre, also a William Fox house, may be taken over by P. H. Sullivan, who will play legit combinations in it.

OVER \$500,000 FOR "CHIN CHIN."

"Chin Chin" has drawn in so far over \$500,000 for its manager, Charles Dillingham. The show has averaged \$18,000 weekly. Last week, when outside reports had its business somewhat off for the first time, the box office reports evidence the piece did \$17,442.

The high mark of the run was New Year's week, when over \$21,000 was registered. Seats are now selling up to July 3.

Besides owning the attraction, Mr. Dillingham also operates the Globe where the piece is now in its 30th week.

Another of the Dillingham successes "Watch Your Step," will play in duplicate next season. The original company has been nearly all re-engaged, including the Castles, who were under contract to cover next season. One of the "Step" shows will open in Boston, the other in Chicago.

If you don't advertise in VARIETY,
don't advertise.

PALACE HOLDS OVER TANGUAY.

The somewhat remarkable occurrence of being held over as the feature attraction in the big Palace theatre during the summer season, happened to Eva Tanguay Wednesday, when she was requested by the theatre management to remain at the head of the Palace show for another week, commencing Monday.

This signal honor has been but twice conferred by the Palace during its regular season, first to Nazimova in a sketch, and weeks of March 1-8, to Emma Calve.

Miss Tanguay opened at the Palace Monday, playing a return engagement. Attendance at both performances was terrific. The strength developed by Miss Tanguay as draw up to Wednesday decided the Palace people upon her retention.

"101," EXPO'S FREE FEATURE.

San Francisco, May 19.

The 25-cent admission tax to the Miller Bros. 101 Ranch Wild West has been abolished, and the circus is now a free attraction of the Exposition. It will remain so throughout the run of the fair, it is said.

For some time the Exposition people have considered various ways of drawing the public to the "Zone," and finally concluded that if the wild west show were made free, giving two shows daily, it would do the work.

The Miller Bros. are said to have received a liberal contract with the Expo for the free show, although on the other hand, it is reported the brothers are coining so much money from the sale of horses to the warring nations abroad that nothing much concerns them otherwise just now.

BEACH'S BAD START.

The beach vaudeville houses got a bad start Monday, with the weather against them. It was rainy and the Brighton Beach, also Coney Island, shore was a dreary waste.

However, the managements of the Brighton theatre and Henderson's reported good business considering, claiming opening records had been broken at night, though the matinee in either house drew but little.

FOX-DOLLY'S 4-ACT.

George O'Brien, of the Harry Weber agency, has built up a turn that will be composed of Harry Fox, Jennie and Rosie Dolly and Jean Schwartz, to open May 31 at the Palace, New York.

\$1,300 is the reported asking price for the four-act, constructed for temporary vaudeville engagements during the summer.

BRONX PRICE CUTTING.

A theatre price-cutting battle is on in the Bronx between Keith's Royal and Loew's National. When the big-time season at the Royal stopped, pop vaudeville was programmed with the admission 5-10-15. The National at once reduced its prices to the same figures. The National's former prices were the usual Loew scale, 10-15-25.

LOU-TELLEGREN AND SKETCH.

A sketch and Lou-Tellegen for \$1.50 weekly have been offered the vaudeville managers by H. B. Marinelli. The French actor is in the lead of "Taking Chances" at the 39th Street theatre. His only appearance in vaudeville here was in support of Bernhardt on her last trip.

MOSS BUILDING.

Ben S. Moss is adding another new theatre to his popular priced vaudeville circuit and engaged Thomas W. Lamb Wednesday to draw up plans for the house, to be built at 44th street and Fifth avenue, Brooklyn.

The new Moss theatre, following the plan of naming them after presidents, will likely be called the Monroe. The site alone cost \$150,000. The Monroe will seat 2,000.

Speculating on Hammerstein Site.

Show people along Broadway have been speculating where another Hammerstein theatre could be erected in Times Square, to seat over 3,000. The Victoria, as reported in VARIETY last week, will play pictures (when reopening) under the management of S. L. Rothapfel, of the Strand.

Mr. Rothapfel has the financial backing of Clifton Livingston and Otto Kahn, who are also expected to finance the new Hammerstein structure.

CABLES

ONE AGENT SUBMITS 240 ACTS TO FIRST BOOKING MEETING

H. B. Marinelli Hands Long List of Material to Big Time
Vaudeville Managers' Initial Conclave. Other Agents
Make Claims. Some Next Season's Routes
Reported Being Laid Out.

At the first meeting of the big time vaudeville managers in the United Booking Offices last week, to consider routes and turns for next season's programs, it is said that H. B. Marinelli, the international agent, submitted a list of 240 acts for their consideration. It is the largest number of turns on record, represented by one agent at one time.

The list included, according to report, names from the best known of the operatic world, to the customary acrobatic "closing act," with salaries of all amounts, large and small. Native and foreign acts were plentifully interspersed on the Marinelli 20 sheets containing 12 acts each. The sheets were classified according to the character of the turns. One had 12 modern dancing acts on it, headed by Mr. and Mrs. Vernon Castle.

Another had important English names, many never having played over here. Among them were G. P. Huntley, Arthur Bouchere and Irene Van Brough, George Graves, Barclay Gammon, Margaret Cooper and Fred Emmey. Ella Shields, an American artiste who has made a name for herself abroad, was also on the Marinelli list. Miss Shields is said to be asking \$750 weekly to play on this side.

Among the operatic stars were Mary Garden, Cavalleiri, Tetrazzini, Melba and Breval.

Masagni, Leoncavallo and Co., Rejane, Sahary Djelli and Regina Flory were also listed.

From the Continent Marinelli had Little Charlotte, Hagedorn, Weise's Bears, Voo Doo (a female impersonator who dances with a snake), Jeisler (a noted cello player), Amelia Torres, and George Fowler, a juggler who only juggles watches and clocks. Mika Mikum, a Russian girl cartoonist, was another.

Vesta Tilley, according to the Marinelli books, is available over here next spring, likewise Hetty King.

Several of the U. B. O. agents remarked after hearing of the Marinelli list and the names upon it that "Marinelli had grabbed everything in sight," meaning he had placed upon his sheet some American acts claimed by other agents. The points in dispute may be subject to future adjustment.

The managers are said to have commenced active routing last week. All of the agents in the United Booking Offices submitted lists of turns under their direction. Meetings weekly or more often will be held by the booking men over the summer.

Harry J. Fitzgerald secured the first route laid out by the first booking meeting. It was for Norton and Lee, 51 weeks, opening June 20 at the Majestic,

Chicago. The route covers the Orpheum Circuit, along with the eastern houses.

GABY AND PILCER REUNITED.

London, May 19.

Gaby Deslys and Harry Pilcer will reunite on a London stage May 31 when the second version of the revue now at the Alhambra is produced with both Gaby and Pilcer holding prominent principal roles in the cast. Gaby will play several comedy scenes with Robert Hale and will dance with Pilcer. The remainder of the cast remains practically the same excepting Lee White, who opens at the Pavilion the same date for a short run, sailing to America immediately after.

R. H. Burnside sailed for the United States on the New York May 15. Burnside was unable to close a deal with Gaby to bring her under the management of Chas. Dillingham; there was a difference of \$1,250 in the weekly demand and offer.

Gaby's Alhambra contract carries a salary and percentage arrangement, the engagement having been consummated by Percy Riess of the Wolheim Agency.

The J. M. Barry revue, "Rosy Rapture," at the Duke of York's theatre, in which Gaby is now leading, will consequently close May 29, through her departure.

After the Gaby-Pilcer separation, Harry Pilcer formed a dancing turn with Teddie Gerard and played the halls here. They were in negotiation for an American vaudeville tour when the re-union occurred, of the former partners.

THE TOP-LINE ACT THAT MAKES GOOD THE POSITION.



MISS KITTIE ROSS, who has made such a phenomenal success the past two years in Europe, with Howard Bros. Operatic Revue, is conceded to be the only woman with a pure male tenor voice. She has caused a great deal of discussion amongst European vocal instructors and throat specialists, who proclaim it marvelous.

Miss Ross will appear with HOWARD BROS. the coming season in AMERICA.

CANADIANS OVER-ZEALOUS

The Canadian immigration authorities appeared over-zealous and to have over-stepped their official province last Sunday night, when they turned back at the border Wilda Moore, a recognized American actress of unquestioned repute. She had started on her way to join the Orpheum stock at Montreal. "Damaged Goods," with which Miss Moore had been touring, closed its season in Buffalo Saturday.

Miss Moore returned to New York Monday morning, and left again Tuesday night for Montreal, after Clark Brown, general manager of the Canadian Circuit, which embraces the Orpheum, Montreal, had called the attention of the Dominion government at Ottawa to the action taken against Miss Moore.

The Canadian authorities claim that since the soldiers have encamped awaiting their turn to sail for the battle scene, dissolute women have crossed the border from this country, hanging around the camping grounds. When taken into custody these women have asserted they were "actresses" from the States, sent into Canada for theatrical engagements and stranded there, it becoming necessary for them to raise means to return home. The Canadians accepted these statements apparently without further investigation, and issued a warning to its immigration force to look out for American actresses about to enter Canada. Miss Moore was the first to run afoul of the ruling.

Mr. Brown in placing the facts before the Government drew attention to the difference between actresses and those "actresses" who only so proclaim themselves when in difficulty.

CONTINUING FROHMAN POLICY.

London, May 19.

William Lastocq, general manager of the English interests of the late Charles Frohman, has received word from New York that Frohman's business here will be continued and all contemplated productions made.

WARDROBE CENSORED.

London, May 19.

A representative delegated by the Lord Chamberlain to report on the costumes worn at the Islington Empire, visited that house last week and severely criticised the wardrobe. His report was acted upon this week when the Chamberlain officially notified the managers to conform with the suggestions of the censor.

SKETCH FOR AMERICAN.

London, May 19.

Robert Ober and Co. opened at the Coliseum in "A Regular Business Man." While the piece went over fairly well it would have fared much better if localized and played by native actors.

Rita Jolivet in "Broadway Jones."

London, May 19.

Rita Jolivet is the latest addition to the Seymour, Hicks "Broadway Jones" show.

SAILINGS.

Reported through Paul Tausig & Sons, 104 East 14th street, New York: May 19, Clifford Brooks (Arabic). May 22, Anthony Ward, Campbell and Barber, Mr. and Mrs. Bert Errol, Claude and James Powell (St. Paul).

San Franciso, May 19.

June 8 (for Australia), Wallace Galvin, Alf Rippon, Paul Stevens, Jarvis and Dare, Clements and Dean, Jimmy Britt (Sonoma).

TIRING OF KHAKI.

London, May 19.

Patrons of the music hall galleries have become tired of the khaki uniforms generally worn nowadays by artists and it looks as though the national military costumes will have to be entirely eliminated in stage productions.

The gallery crowd invariably hoot those individuals who adorn themselves in the costume of khaki material.

Fleet Hurt Small Time.

While the fleet was in the North River the small-time vaudeville, also picture houses around New York and Brooklyn, suffered accordingly, the usual patrons of those houses taking their recreation by walking over to Riverside drive and looking at the boats.

Basil Hallam Joins the Army.

London, May 19.

Basil Hallam left the Palace this week to join the army.

French Revue at Pavilion.

London May 19.

The Moulin Rouge Revue with the French company intact has been engaged to open at the Pavilion June 14.

REMICK'S NEW SONGS.

"Ypsilanti" is a new swinging number by Alfred Bryan and Egbert Van Alstyne that Jerome H. Remick & Co. has under way for the summer's joyful melody. Mose Gumble is ready to make the usual affidavits regarding this number, which is also backed up by the personal opinion of Jerome H. Remick, himself.

Another Remick, comic and timely, is "Mr. Whitney's Jitney Bus" by A. Seymour Brown and Clarence Gaskill. It has a funny idea with a corking lyric and enough extra verses to monopolize a performance. "My Tom Tom Man" is another of Remick's latest, carrying a pretty melody by Van Alstyne, with words by Gus Huhn.

The Remick firm will publish the music for the new musical productions to be made in August, "The Girl Who Smiles" from the Times Producing Co., and "Two Is Company" by the Savoy Producing Co. The writers of the pieces are the same who formulated "Adele," "The Midnight Girl," and "Alma."

Reginia Dare of B. A. Rolfe's "Brideshop" has married a non-professional and is making her home in Buffalo, N. Y.

CONSIDINE IN POSSESSION OF WESTERN CIRCUIT NEXT MONDAY

Will Continue to Operate Most of Circuit with Present Policy, Bookings Over the Summer to be Furnished by Loew Until Other Arrangements Are Made. Four S-C Houses Closed

John W. Considine will take possession of the former Sullivan-Considine theatres in the west, 18 in all, commencing next Monday, May 24. The Loew Circuit returns the physical possession of the properties Sunday, having legally turned over the S-C. Circuit to its former owners a couple of weeks or more ago.

It is Mr. Considine's intention to operate most of the S-C. houses over the summer with the present vaudeville policy, bookings to be continued into the theatres by Joseph M. Schenck, of the Loew offices, until other booking arrangements are made by Considine.

Regarding the future of the circuit, Mr. Considine, who is in New York, says he has not had time to give it much thought. Fred Lincoln, general manager of the chain under the S-C. regime, arrived in New York Wednesday and Mr. Considine will confer with him. He mentioned having great faith in Mr. Lincoln, gained through the previous connection, and Mr. Considine also remarked he had not noticed any booking man around here who appeared to know more about booking and putting vaudeville shows together than Chris O. Brown. Mr. Brown was the general booking manager for the S-C. Circuit before Loew secured it.

The Loew road shows now playing will gradually run off, ending at Los Angeles, where the theatres are not previously closed. Two of the S-C. theatres, at Salt Lake City and Denver, closed last Saturday. The S-C. houses at Spokane and Kansas City close this week.

Loew acts on the western time, if no further engagements out there are found for them, will be brought back to New York by that circuit, it was said, in the Loew office this week, and the remainder of their contract played on the Loew time around New York. There are about 80 acts now playing in the west for Loew.

In sending out the S-C. road shows over the summer, those routed from New York will open at Butte, then going to Seattle and travelling down the Coast. The middle west end of the S-C. Circuit will be supplied by bills through the Loew office in Chicago, in conjunction with the New York agency.

At the Loew office in New York Wednesday it was stated no change would occur in the Loew Chicago agency. The Jones, Linick & Schaeffer theatres, also the Miles houses, now booked on the Loew Circuit, will

continue to make their booking headquarters in the Loew Chicago branch, it was added.

GARDEN CHANGES CONTINUE.

The cast of the Winter Garden show "Maid in America," scheduled for an early opening at the Palace, Chicago, underwent another breakup last week with the engagement of Sam Sidman for the part created by Chas. Ross. The several principals who had been rehearsing in different places were immediately dismissed with the information that the part was to be rewritten to fit Sidman.

At the same time it was reported Rita Gould would not be with the show when it left New York, although no announcement of her successor was forthcoming. The fact that the Shuberts had been rehearsing several apparently capable people for the various parts, only to drop them ungracefully without notice with the engagement of new people did not cause any great surprise to those who understand the methods of that organization, although the principals affected commented rather harshly on the action.

It is understood the Shuberts are trying to slip the new cast through without any publicity if possible, realizing the natural reception at Chicago when it becomes known that hardly any of the original company is travelling with the show.

The Chicago papers have frequently commented on the shrewdness of the Shuberts in sending out second companies for the road tour and feel that Chicago at least should be supplied with the original cast. Just what their opinion of the "Maid in America" proposition will be is problematical.

Another of the two remaining original principals in "Maid in America" will leave the production before it starts westward. Belle Ashlyn has given in her "notice." Dazie is the single original principal left in the show to date. With Miss Ashlyn will go her husband, Billy Gould. It is said the Shuberts wanted Gould and Ashlyn to do their full vaudeville act during the performance.

The new show may open at the Garden May 29.

Montgomery and Moore have been engaged to head the "Maid" show for the Chicago run. Dama Sykes, who was to have opened with the same piece Monday night, reconsidered her decision, not going in the cast. Her stage partner and husband, William Halligan, took up his role in the production that evening.

If you don't advertise in VARIETY, don't advertise.

CHICAGO AGENTS BOOKING.

The several Chicago agents visiting New York are finding comparatively little trouble in locating a list of desirable material for the middle west, a large number of eastern acts that heretofore avoided that section, because of the uncertainty of consecutive booking, having decided to chance the blanket contracts in preference to gambling with the east for another season. The past season's experience around New York has proved a boom to the middle west, and with the rearrangement of the Loew-Considine-Sullivan circuits the eastern possibilities have been decidedly lessened.

The partial elimination of tabloid shows in the middle west has also stimulated the vaudeville prospects thereabouts, and it seems reasonably sure that all acts favored with the blanket contracts being issued by Sam Kahl of the Western Vaudeville Manager's Association and C. S. Humphrey (here representing the Chicago branch of the United Booking Offices, will be fulfilled as represented.

SISTERS FORSAKE BURLESQUE.

The Watson Sisters, Fannie and Kitie, are now a "sister act" in vaudeville, having forsaken burlesque, where they have been favorably known for some years.

Max Spiegel featured the Watson Sisters for a couple of seasons in one of his Columbia Amusement Co. shows, the girls taking the lead in the billing and performance upon a salary basis. It is understood Spiegel declined to grant the sisters' request for a slight raise in salary for next season, whereupon the girls obtained immediate vaudeville bookings.

SELLS-FLOTTO FLOPPING?

San Francisco, May 19.

The Sells-Flotto Circus, which has Buffalo Bill especially attached for extra drawing power, is said to have grown disgusted with show conditions along the Coast, where it is now playing.

Receipts are reported for Sells-Flotto low enough to leave a loss for the circus of between \$500 and \$1,000 daily. It is said there is some talk of the outfit jumping east, to reach Michigan the first week in June.

The circus is now in Oregon, having left California last Sunday. It is working up toward the best stands in Washington, playing Seattle on its route card for three days commencing May 31.

Canadian License Fees Reduced.

Toronto, May 19.

A reduction in the cost of theatre licenses has been made by the Province of Ontario, the charge for houses in cities carrying a population of 25,000 now being \$200 instead of \$300, as formerly, while in towns listed with 10,000 inhabitants and not more than 25,000, the price is scheduled as \$100, instead of \$200.

For licenses in cities carrying a population below 10,000 the license fee is now \$50.

MUTUAL ADMIRATION.

Stella Mayhew and her husband, Billie Taylor, returned to New York Sunday, after spending 38 weeks with Arthur Hammerstein's "High Jinks," in the record musical show run of the season on the road. "High Jinks" was one of the very few road attractions that made any money for its owner.

Speaking of the trip Miss Mayhew said: "Arthur Hammerstein is the nicest manager I ever had a contract with. When on the Coast he would see business was very bad, but never a word from New York. Nothing on the call board about business bad and salaries cut, not a word or a sign that anyone knew we had struck a losing streak."

Mr. Hammerstein, when speaking of his Mayhew-Taylor ("No. 1") "High Jinks" always gave Miss Mayhew credit for pulling that show out of danger when it moved from the Lyric to the Casino, New York, last summer. The manager stated the patronage turned into profit the day Miss Mayhew joined, and never wavered until the Coast trip was taken, at a time when no show out there could do anything. Mr. Taylor vainly advised against going to the Coast.

Mr. Taylor and Miss Mayhew may play in vaudeville this summer. The Palace, New York, wants them. It is some time since they have appeared in the twice daily houses, although they are not inclined to return to work in the hot weather, after their long tour over the country.

THE CHAPLIN FLOOD.

Nearly all playing organizations that employ songs have inserted a "Charlie Chaplin Number" since the Chaplin craze lately started. The musical show to claim the Chaplin number as the initial stage attempt is "All Over Town," the Joseph Santley production, opening April 26 in New Haven, when the Chaplin number was in the piece. The Santley show is in Detroit this week, and goes to the Garrick, Chicago, May 30.

IN AND OUT.

Solly Ward and Lillian Fitzgerald replaced Gene Hodgkins and his new dancing partner, Marguerite d'Estrees, at the Fifth Avenue the first half of the week. The team of dancers appeared for the first show, but when the time for the second performance arrived Mlle. d'Estrees developed a sudden attack of illness.

Florence Rockwell Booked.

Though late in preparing for a vaudeville debut, Florence Rockwell, from the legit, is soon to make the plunge, with a sketch and four people. Harry Fitzgerald did the booking. Miss Rockwell opens on the Poli time, appearing at the Palace, New York, June 21.

Grand Opera at Palisades Park.

Joe and Nick Schenck have arranged with the Avitabile-Martelli English Opera Co. to present grand opera at popular prices in the open air theatre at Palisades Park, opening May 29.

VAUDEVILLE

SEASON'S FIRST CIRCUS CLASH SCHEDULED SOON IN MICHIGAN

101 Ranch, Barnum & Bailey's and Hagenbeck-Wallace Routed to Conflict at Detroit. Wild West Show Beating B-B Into Big Michigan Towns. Willard Proving Big Draw for 101 Ranch.

Detroit, May 19.

This city is to be the scene of a three-cornered circus fight next week with Miller & Arlington's 101 Ranch, Barnum & Bailey's and the Hagenbeck-Wallace circus acting as principals. The interest is centered around the dates of the Ranch show and the Barnum-Bailey outfit, the latter having originally booked Detroit for May 31-June 1 on a two-day stand. Edward Arlington, of the 101 Ranch, jumped into Detroit and arranged dates for the Wild West, bringing it to Detroit May 28-29. This move prompted the Barnum managers to take up Columbus and other towns scheduled prior to Detroit, bringing the circus into this city on a triple run from Uhrichsville, O., arriving here for a local showing May 24-25.

Not to be outdone by this leap, the 101 Ranch, which carries Jess Willard as a feature attraction, took advantage of the fact that Barnum & Bailey would have to play out their string of Ohio dates and changed their route to enable the Ranch company to show in all the big Michigan stands a week or ten days ahead of the circus. The 101 Ranch will play Flint, May 30 (Decoration Day), following pay-day at the big Buick plant in that city, considered a diplomatic business move, and will move on to Lansing, Grand Rapids, Kalamazoo and Battle Creek in advance of the Barnum & Bailey outfit.

Chicago, May 19.

If Jess Willard continues to attract for the 101 Ranch Wild West as he commenced when joining that show last week, the Willard management will derive a revenue in excess of the reported \$1,000 a day salary Willard is supposed to receive. It is understood Willard is with the wild west on a sliding scale arrangement, his portion of the gross depending upon the total, although the champion has a guarantee his share shall not fall below a certain figure any day.

The contract arranged between Edward Arlington for the show, and H. H. Fraze, for Willard, calls for seven weeks' notice by either side.

VACATION FOR VINCENT.

Slowly recovering from his recent illness, Frank Vincent, the general booking manager for the Orpheum Circuit, may shortly start upon a vacation that will keep him away from New York over the summer, to ensure a permanent rest.

KEITH MANAGER HAPPY.

Washington, May 19.

Roland S. Robbins, manager of Keith's, denies the report connecting

his name with a theatrical enterprise in Havana.

Mr. Robbins says he is very happy at the helm of the local Keith theatre and hopes to remain here.

HIP BILL IN OAKLAND.

San Francisco, May 19.

Messrs. Harris and Ackerman and the Western States Vaudeville Association have taken over Ye Liberty theatre, Oakland, formerly a stock house, and will inaugurate the pop vaudeville policy in vogue at the local Hippodrome.

The opening date may be early in June.

ALF RINGLING VERY ILL.

Chicago, May 19.

Alf Ringling, the senior member of the Ringling Brothers, is reported seriously ill at his home in Baraboo, Wis. His condition is said to have called the three other brothers to his bedside.

PROCTOR'S YONKERS HOUSE.

The theatre in Yonkers, N. Y., now building has been leased to F. F. Proctor and will open on the Proctor Circuit in September. It will seat 2,500.



FAMOUS AMERICANS ABROAD

JAMES J. CORBETT and FRED NIBLO, snap-shotted at Melbourne, Australia, by Josephine Cohan (Mrs. Niblo). Mr. and Mrs. Niblo have been the theatrical sensation of Australia for two years, reproducing and leading American successes over there. Mr. Corbett is technically a "riot" for Hugh McIntosh as the big feature on the Rickards vaudeville circuit.

Messrs. Niblo and Corbett had just finished a round at tennis when the picture was posed. Closely observing the two Americans, one may see that Mr. Niblo is sporting a wrist watch, and Mr. Corbett has a handkerchief up his sleeve, as they are about to go to an "afternoon tea." That is their idea of trying to kid the boys at home, but it doesn't get over.

HOUSES CLOSING.

The Orpheum, South Bend, Ind., closes June 16. For the last week "The Night Clerk," a tabloid, will play the house on percentage. The Orpheum, Champaign, Ill., will close this week.

The Keystone, Philadelphia, ends its season this Saturday.

The Victoria, Charleston, S. C., closes this week.

The Butterfield Circuit of Michigan theatres close this Sunday.

LIFE MEMBERS.

Jacob Sulzmann has taken a life membership in the White Rats. The following are life members:

Armstrong, Wm.	Kelly, Walter C.
Arnold, Gladys	Keough, Ed
Ball, Ernest R.	Ketler, Joe
Bergman, Henry	King, Chas. J.
Black, Bas	Kluting, Ernest
Bransen, Jeff	LaMont, Bert
Brown, Alex	Lancaster, John
Brown, Tom	LaRue, Grace
Carroll, Earl	Lee, Jules W.
Castano, Edward	LeMaire, Geo.
Clark, Edward	Levy, Bert
Cohan, Will H.	Lewis, Tom
Coleman, Harry	Lloyd, Alice
Conway, Jack	Lohse, Ralph
Cooke, Will J.	Lorella, Colle
Corbett, Jas. J.	Latoy, Joe
Corelli, Eddie	Lorette, Horace M.
Corson, Cora Young	Lynch, Dick
blood	Macart, Wm. H.
Coyne, Joseph	Mace, Fred
Curtis, Samuel J.	Mack, Joe P.
Dailey, Robert L.	McCormick, Junie
Delmore, Geo. H.	McDonald, Chas. M.
DeTrickey, Coy	McMahon, Tim
Diamond, Marc	McNaughton, Tom
Dick, William	McNeill, Lillian
Dickey, Paul	McPhee, Chas.
Dixon, Harland	Melrose, Bert
Dobson, Frank	Monroe, Geo. W.
Dolan, Jas. F.	Montgomery, Dave
Dole, Patsy	Morton, Sam
Eldrid, Gordon H.	Mullen, Geo. R.
Elliott, Julian	Murral, Elizabeth M.
Emmett, Cecil	Nawn, Tom
Emmett, Leon	Niblo, Fred
Evans, Frank	Nolan, Jack
Fagan Noodles	Nolan, Billy
Farrell, Chas. H.	North, Frank
Fay, Frank	Patti, Greg
Fay, Gus	Payton, Corse
Fitzgerald, Eddie	Prince, Arthur
Fogarty, Frank	Provost, N.
Ford, A. A.	Rabe, Harry
Foyer, Eddie	Reeves, Billie
Gardner, Happy Jack	Reid, Jack
Garvie, Edward	Rogers, Will
Gaylor, Bobby	Rooney, Pat
Gibson, J. Grant	Ross, Eddie
Grant, Alf	Russell, Marie A.
Gray, Mary	Russell, Thos. J.
Green, Bert	Ryan, Thos. J.
Griffin, Gerald	Sanford, Walter
Griffith, J. P.	Sawyer, Joan
Groves, Hal	Sidman, Sam
Halliday, William A.	Simmons, Dan
Hascall, Lon	Smith, Tom
Herbert, Chauncey D.	Stafford, Frank
Herman, Dr. Carl	Stone, Fred A.
Higgins, Robt. J.	Van, Billy B.
Hughes, J. J.	Vaughan, Dorothy
Hume, Dick	Ward, Hap
Inza, Roberta	Waters, W. W.
Jess, Johnny	Watson, Joe. K.
Joinson, Al	Weber, Johnnie
Keenan, Frank	Welch, Thos.
Kelly, Harry	Willard, C. E.
Kelly, Law	Williams, Sam Elmore

From week to week in VARIETY will appear the full list of life members with new additions indicated. Who will be the next one to take out a life card?

Manager's Wife Suicide.

Davenport, Ia., May 19.

While W. H. Busby, manager of the Empire Hippodrome, Quincy, Ill., was in this city attending a meeting of the Iowa billposters held here last week, his wife committed suicide by shooting herself through the head. The act was done in the private room of the captain of a packet at Quincy.

Butterfield Reported in Opposition.

Chicago, May 19.

It is reported W. S. Butterfield, of the Michigan vaudeville circuit of that name, has purchased the Franklin theatre, Saginaw, Mich.

The Franklin has opposed Butterfield's house in the same town.

OBITUARY.

San Francisco, May 19.

Dana Thompson, an Oklahoma circus man, died here May 10 in the St. Mary's Hospital of pneumonia, according to the hospital doctor's report, but there is considerable discussion over the cause of his death. Thompson was found in a dance hall girl's room, unconscious, supposedly from morphine poisoning which the girl contends he took a dose of to make him sleep. \$2,700 and jewelry valued at more than a thousand dollars were found upon him.

Paul Abeles, for some time associated with Gatti Cazzaza at the Metropolitan opera house, died last week at his home in New York. Abeles was called an "artistic adviser" and was well known professionally.

Chester A. Lea, a vaudevillian, died of tuberculosis in El Paso last week.

George M. Jackson, founder of the famous Jackson Family of cyclists, died at his home in Reading, Mass., May 14, after a short illness. He is survived by a widow and son. The act will continue.

George W. Day, blackface comedian, died in Hahnemann Hospital Wednesday morning. He had been removed to the institution awaiting a second operation for the removal of a cancerous tumor. Day was taken ill in Topeka, Kan., and returned to New York at once. He was 51 years old. A widow and daughter (Marion) survive.

TAB ON LOEW TIME.

The Loew Circuit is playing the Galvin tabloid musical comedy as the entire bill at Peekskill, N. Y., this week. The tab is changing its show three times during the stay of six days, and playing the house on percentage, securing 60 per cent. of the gross receipts for its share.

Hartford, Conn., May 19.

A tabloid policy was started Monday by Manager H. H. Jennings at the Hartford theatre. The Lew Orth Musical Comedy Company is giving the show, three times daily, changing its bill twice during the week.

Proctor's, Elizabeth, N. J., is playing a tabloid this week. Proctor's Portchester, N. Y., is using another of the condensed musical comedies. The Proctor Circuit will take a few weeks to fully test the tabs before trying one in a New York Proctor theatre.

Erie, Pa., May 19.

The Family is playing a tabloid here at 5-10-15 admission scale. The Family was formerly a livery stable.

COMEDY CLUB WEEK.

Aug. 16 commences Comedy Club Week at the Brighton theatre, Brighton Beach. The daily programs will be furnished by members of the Comedy Club, the Club sharing in the receipts.

CABARETS

Ziegfeld's "Midnight Frolic" on the Amsterdam Roof held capacity at \$2 admission Monday evening, the poorest in the week for restaurants under favorable conditions, and Monday was rainy. That seems to tell the story of "revues." "What is given away isn't worth taking," may be the answer to the midnight free shows of Broadway. The Amsterdam Roof is making money through the box office; 95 per cent of the free shows in the restaurants are an unquestioned loss. So the theatrical managers should concern themselves whether the restaurant revue is hurting the show business! (Giving Ziegfeld due credit, of course, for understanding how to put on a production of any kind he lends his name to that will attract.) Bernard Granville left the "Frolic" Saturday to play in vaudeville. His numbers are now divided between George White and Charles Purcell, who remain with the Ziegfeld show. Mr. White put on a new number by Buck and Stamper Monday called "Boy of Mine." It did nicely. A Charlie Chaplin number was led by Harry Hines (late of Hines and Fox). The song was written by Buck and Stamper for the new "Follies," but the Chaplin thing has spread too rapidly, so it was thrust into the midnight show. With Hines in the lead was Allyn King, a newcomer to the stage by way of the Heubliens, New Haven. She is young and very pretty, and did quite well, but there isn't much to any of these Chaplin things, after you see the first one. The best imitation, and one that appears easy to do is that of Charlie Chaplin's mustache. The number got several encores Monday night, however.

The free show or revue the restaurants have been giving are the means of some sharpers inveigling "stage struck" people into paying them for "engagements." Formerly the bait most often placed before the gullible was an engagement with a musical show. Now it is the revue, with some of these fellows rehearsing three or four of the troupes, in different places, at one time. If an "act" is accidentally placed, the "manager" collects the salary, and makes his promises good, but this seldom happens. It has been found, however, to be an easier excuse to say the revue cannot be placed than to explain why the "musical production" promised did not go out. The District Attorney's office, which has been active of late in suppressing "Schools of Acting" around New York, is understood to have also received complaints against the fake "revue producers." The added advantage to the faker in putting on the free show is that he has been enabled to find an "angel" to back it, since the initial investment is light.

Durant and Hawksworth are the team dancing at the Hotel Plaza all this season, without making any noise over it. They are said to have given more lessons to the Fifth avenue set

this winter than all the other dancers (including the Castles) ever have given. Approached for a vaudeville debut, the Plaza couple placed their salary at \$1,000 a week. The Castles want \$3,000 weekly in vaudeville over the summer. Evelyn Nesbit, who has been receiving \$2,000 a week on a vaudeville route, believes the salary for return dates next season should be raised.

Ernest Evans, with his Society Circus and Ballroom Ballet, has been giving the Shelburne, Brighton Beach, a big play since opening there. Eddie Pidgeon is managing the free revue. Besides Mr. Evans the principals are Hortense Zaro, Edith Williams and Carmen Fernandez, with a chorus of 12 girls. The revue has been drawing quite a number of Broadway New Yorkers down to the beachside to see it.

Al Davis, dancing instructor of the Alamo on 125th street, will manage Wragge's Casino at Lake Huntington, N. Y., during the summer. Davis is Harlem's premier dancing master, no uptown affair in the past several years being considered complete without Davis enacting the role of floor manager.

One of the few inconspicuous resorts of Times Square that has recently become unusually popular with professionals is the Victoria Cafe on 47th street. Dancing is permitted, with music supplied by a single pianist. It is particularly patronized by burlesque principals and choristers.

"The Witching Hour" revue at Healy's (66th street) closed for the summer Thursday night after an eight weeks' engagement. It is understood that the owners of the entertainment will take it to Atlantic City, opening there June 10, at the Islesworth Hotel.

Healy's, at Long Beach, will probably open its revue about June 10. It is said the restaurant man has nearly completed arrangements with Martin Sampter to produce the free show, Sampter asking around \$900 weekly for it.

The Strand Roof Garden will close for the summer Sunday, after a continuous run of 20 weeks, in which time they have accommodated 150,000 patrons. The roof will reopen Oct. 4, operating under the same policy as at present.

The presence of the fleet in the North river stimulated the Harlem resorts to some extent during the past ten days, the visiting sailors showing a marked preference for the uptown cafes.

Vera Maxwell is dancing with Bayo, the Frenchman, in the Domino Room of Bustonah's at 60th street.

WITH THE WOMEN

There are several things that come to mind in a mental review of "The Behman Show," at the Columbia. One is that Lew Kelly is quite like an animated Goldberg cartoon, others are—a high per cent. of good jokes, some nice looking girls, and some very good dressing. There's a plot, too, somewhere or other—at least, the principals keep dragging it into the conversation, after the flying heels of the chorus have kicked it pretty well out of existence.

Ameta Pynes was credited with the excellent dancing. She also gave several of the so-called "society dances," at first dressed in a pretty white satin costume embroidered all over with silver, with chiffon insets at each side of the skirt, to allow for the various lengths of kicks she indulged in. With this, she wore a mass of black Paradise in her hair, which set off to advantage the pretty golden tints in it. Later, she attempted the Pavlova gavotte, in an orange color satin dress with a blue velvet bodice, sewed all over with rhinestones. All things considered, the dance was not bad, though only about two people aside from Pavlova herself, ever danced it with any real grace. Miss Pynes was more in her element when she beat a merry accompaniment on the snare drum, in a "daughter of the regiment" costume.

Another point that occurs to one's mind, was the extreme partiality of the whole feminine cast for those new two-color process stockings—one color part way up, and some startling contrast, or several other colors, the rest of the length. Also—their extreme impartiality as to which part of the stocking they showed.

Martelle, a female impersonator, had gowns among the beat in the performance. Gertrude Lynch, in an imitation of Tanguay, was another of the clever impersonators of the cast—the chief difference between herself and madcap Eva being that the latter cares less. Miss Lynch copied Tanguay's spangled tights costume.

Eileen Sheridan made one of her most effective entrances in a pink taffeta gown cut short as to shirt, with a pink coat illogically—and becomingly—cut long on one side and short on the other, and finished off with ruchings of white maline. Nettie Nelson and Jane Conley, the one in a tan color dress with considerable of purple wound round the waist and draped on the skirt, the other in a black taffeta striped with white and trimmed with green, made a hit in "The Pigeon Walk."

In addition to a plot, the show has a "locale"—a sanitarium run by a Von Blatz, a German doctor, "on the Louvre, Paris, France." Quite some mixture, that, even for burlesque. A literal minded person might have asked whether he conducted it on the roof, down the cellar, or in the special gallery devoted to the Venus de Milo. Burlesque audiences are rarely of a literal turn of mind, however, and would doubtless agree with the judge in "Ruggles of Red Gap" when he waved an arm at the Louvre with the remark,

"The Public Library." Anyway—they did place Paris in France, but this may have been an accident.

If the stage is any prophet, by next fall we shall have plunged back into another era of draped skirts. A few of the actresses, whose reputation includes that of being among the best dressed, are already making their appearance back of the footlights in gowns that are caught, pulled and twisted into a more elaborate "drape" than was ever conceived in the wildest dream of a dressmaker.

Irene Franklin, for instance. This week she is at the Brighton theatre with several trunkfuls of stunning costumes and her hair a few shades more glorious than ever before. By the way, she wears it bobbed at the sides this season, but lacks the courage of the style and lets it remain long in back, twisting it into a knot. Her first gown was an ideal one for a woman of her coloring—a slim, shimmery gown of a material embroidered solidly with gold sequins, with a V-shaped neck that was slanted to one side; that is, with the V pointing over towards one arm, instead of being placed straight up and down as most of them are. A pearl rope hung from one shoulder and was caught into the girdle of blue brocade; the skirt was draped over the hips, bunched in back and ended finally in a short train. Then, as the Salamander, who waisted her troubles with the tight-wad, she came out in a white chiffon velvet evening coat, with a wide band of sealskin for a hem, with cuffs of the seal and a round yoke and collar of the same. A curious gold ornament dangled from one side of the high belt, and the lining was satin blocked off in large black and white squares. She slipped this off for the next song, "At the Dansant," to show a very pretty afternoon dress of black chiffon. The long tunic was banded about with satin in which was worked a curious flower design in greens, brick reds, and orange. This in turn was edged with fur, but a flower trimmed leghorn hat with an extended brim of chiffon—a sort of sartorial halo—gave the needed light touch to an otherwise wintry looking costume.

Marie Louise Dyer, who played "the girl" in a clever little skit, called "The Meanest Man on Earth," wore a simple office dress such as sensible stenographers are supposed to wear, but don't—a blue serge, Empire in style, with plain lawn collar and cuffs.

Rose Langdon, in a "Night on the Boulevard," wore a good looking costume.

Ethel Kirk (Kirk and Fogarty), in some "Bright Bits of Variety," wore very becoming clothes.

MATTHEWS AND SHAYNE.

The vaudeville act of Bobby Matthews and Al Shayne has separated. Shayne accepted a Coney Island cabaret engagement which interfered with Matthews' plans for the act to make a tour of Australia.

BURLESQUE By FREDERICK M. McCLOY

The subject of stealing one another's material by producers of burlesque was given a rather startling turn a few days ago by the widespread report that Al Reeves, standing in the lobby of the Star theatre, Brooklyn, one night last week, told Frank Wakefield, in a voice loud enough to be heard a hundred feet away, to go to the Columbia theatre and "cop" anything he would like to use from Lew Kelly's dialogue in "The Behman Show." Mr. Wakefield, who, has been engaged by Mr. Reeves for next season, makes a specialty of "Dope" characterizations differing from Mr. Kelly's only in the matter of make-up. Hence, Mr. Reeves' selection of a fruitful base for his forthcoming production.

If this report be true, Mr. Reeves is entitled to any classification one cares to place him in. Most producers of the kind that steal the products of other men's brains add effrontery to their crimes by asserting the material taken had been originated and used years before its adoption by his immediate disputant. There are instances, of course, where this charge is true. But these comments have nothing to do with those cases, although producers and players obliged to dig up old gags and scenes because they do not possess the faculty of originating, or are too parsimonious to employ someone who has, are distinctly detrimental to the welfare of burlesque.

The offense of "stealing material" is twofold. It is wrong because it is downright show robbery, which is the main point, and it is objectionable because it maintains a sameness in the shows that makes the performances uninteresting and therefore unattractive, on the principle that an oft-repeated story, however good, becomes tiresome.

I employ the circumstance as a means of reiterating the caution so frequently given in this department that new material is absolutely essential to the financial success of burlesque. And that this fact is seriously considered outside burlesque circles is proven in an article that appeared recently in the Montreal Herald which said, among other things, "If the producers don't hit upon some new ideas and get a few new books for their attractions next year, they need not expect much support in any city. There have been some really good shows here this season that easily rank with two-dollar musical comedy, but these could be almost counted on one hand. If the burlesque circuit wants the patronage of the public next season, they certainly must get some new books for their attractions. Put out new shows and don't try to readjust the old shows."

With very large gross receipts for the first week to its credit, "The Behman Show" at the Columbia began the second week to receipts equaling the literally immense business of the opening day. Up to this writing there is every indication the results of the first week will be reached, and even exceeded. All of the daily papers have

devoted extraordinary space to the performance, both in picture displays and in undeviating, emphatic praise. This, in connection with almost ideal weather conditions, has achieved the felicitous results. The success of the first week, when actually many hundreds were turned away from the box office every night and practically every afternoon, caused the management to retain the same show in every particular for the second week, and for the same reason no changes have been announced for the third.

NEW CIRCUIT'S OFFICES.

The officers of the American Burlesque Association, the new corporation that has taken over the Extended Circuit, will be opened next Monday. They are located in the Gaiety Theatre Building.

The first regular meeting of the company will be held the same day when officers will be elected as follows: President, Gus Hill; vice-president, Dr. George E. Lothrop; secretary, Charles Franklin; treasurer, Rud K. Hynicka. Charles E. Barton will be selected general manager. John McSweeney, at present with the Columbia Amusement Co., will be installed as auditor for the new concern commencing Aug. 1.

TWO LEASES TO LET.

Fred Irwin and Phil Sheridan franchises have not as yet been leased. Mr. Irwin is on a visit to his mines in Canada and will make no disposal of his franchise until his return to New York about June 15. It is understood Mr. Sheridan has declined several unsatisfactory offers.

GAYETY, ST. LOUIS, BACK.

The Gayety, St. Louis, will be returned to the Main Circuit next season with Charles Walters (former manager of the Olympic, Cincinnati) in charge.

The Imperial, St. Louis, will be devoted to pictures, as will the Princess.

FIELDS STOCK BURLESQUE.

Syracuse, May 19.

Nat and Sol Fields, with a large company, have opened a season of burlesque stock at the Bastable.

BERNARD & ZEISLER DISSOLVE.

The firm of Bernard & Zeisler, which operated "The French Models" this season, has been dissolved. The franchise will be taken up by Strouse & Franklin with a show to be called "The Lady Buccaneers."

HILTON AND HEATH BOOKED.

Lew Hilton and Maudie Heath, of "The American Beauties," made their appearance in vaudeville at Hoboken, Monday of this week. Their dancing and singing act is said to have made a hit and has been booked for six weeks in and around New York.

Stock in People's.

Stock burlesque will be installed at the People's, Cincinnati, next season. This house has been closed since the absorption of the Empire Circuit by the Columbia two years ago.

TITLES CHANGED.

Max Spiegel has decided to change the titles first selected for his next season's shows. "Spiegel's Follies" will be changed to "Spiegel's Tourists"; "Merry Rounders" will take the place of "Gay Deceivers" and "The Strolling Players" will be used instead of "Spring Chickens."

Other changes of titles will be "The Girl Trust" in place of "The Show Girls," originally decided upon by Hurtig & Seamon; "Billy Watson's Own Show" on the Columbia Circuit will be called "Beef Trust Beauties" and his show on the American Circuit will be known as "The U. S. Beauties," and Joe Oppenheimer will change the name of his show from "Fay Foster's Own Company" to "Miss New York, Jr."

Harry Hart and Jack Lieberman have decided upon "Hello Girls" as the title for their attraction on the American.

Rhodes Returning to Albany.

James H. Rhodes will resume the management of the Empire, Albany, next season after an absence of one year from that post, during which he was successively manager of the Gayety, Detroit, and the Gayety, Milwaukee.

TEAM BREAKS UP.

Hines and Fox dissolved their stage partnership last week. George Fox and Bobby Eshell (formerly Cooper and Eshell) are doing a two-act on the Loew Circuit.

Harry Hines opened in Ziegfeld's "Midnight Frolic" in the Amsterdam Roof Monday night.

TREASURER ACCUSED.

Syracuse, May 19.

Samuel S. Griffith, treasurer of the Temple theatre, South Salina street, was paroled on promises to make good when arrested last week on charges of being short in his accounts. Griffiths came here last summer from Atlantic City.

UP-STATE CUT RATE.

Syracuse, May 19.

This week the prices at the Temple, pop vaudeville (six acts and four reels) are matinee, 5-10; evenings 5-10-15.

WANT SALARIES.

Members of the stock company headed by Minna Phillips, at the Broadway, Brooklyn, and which played that house for two weeks, presenting "Panthea" and "Help Wanted," have stated they are to start proceedings against Miss Phillips for salaries due them. The company closed Saturday night and the members state that they have two weeks' salary due them.

If you don't advertise in VARIETY, don't advertise.

NOTICE.

Members of the White Rats, or any artists having claims, or who have had trouble with the

SHEEDY AGENCY, kindly communicate with the undersigned immediately on reading this notice.

Will J. Cooke, Secretary White Rats.

SPORTS.

VARIETY will publish challenges or results of any sporting events in connection with theatrical people or clubs.

Last Saturday the teams of the U. B. O. and the Sheedy office got together on the field at Dal Hawkins' Road House in Westchester with a resultant score of 23-3, in favor of the Sheedys. At no stage of the game did the U. B. O. team class in any way with that which their opponents had in the field. About \$350 changed hands as a result of the contest with Harry Weber and Charles Bierbauer of the United Office the largest losers. Jim Sheedy was the big winner on the day's betting. The game was scheduled to begin shortly after three o'clock, but it was after four before the first batter came to the plate. This was more or less because of the great amount of wrangling that the United team, their managers, advisers and rooters indulged in. Once



U. B. O.'S BASEBALL BACKERS

From left to right, Harry Weber, Jack Henry, Charlie Bierbauer, Jo Paige Smith. Measrs. Weber and Bierbauer were ardent admirers of the United Booking Offices baseball nine up to last Saturday. Their confidence betrayed them into betting real money on that team.

As "angels," Weber and Bierbauer admit they are flops, and are now negotiating to secure the Metropolitan rights to back the VARIETY nine.

the game was under way this army faded after the sixth inning and went back to Broadway rather than witness the final downfall of their champions. Before the game the United rooters felt certain that they would have a walk-over because of the three ex-leaguers in their line-up. But the ex-leaguers weren't there when it came to actual playing. All that the famous pitcher, who had one time or another tried out for the Athletics, had was a glove and a prayer, and the Sheedyites batted him and his delivery about the lot at will. Bennie Piermont and Backman, of the Sheedy team, fattened their batting averages with home runs. George Page, one of the three VARIETY players who were loaned to the Sheedy team, got four hits in five trips to the plate. Three were doubles and a single. On his single he stole second, then third and finally home. If the catcher's mask and glove, Grady of the U. B. O. wore were not fastened to him Page might have stolen them also.

A wrestling tournament started at the Manhattan Opera House, New York, Wednesday evening, running indefinitely from the announcement. Admission scale is up to \$2 for box seats.

VARIETY

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In this heyday of international strife, it's deplorable that at least the theatrical trade papers of America do not assist in their weak way in the maintenance of neutrality.

The idiotic and incomparable ravings of the daily press are quite sufficient to drive the average reader into a state bordering on frenzy, but the interest manifested by the theatrical trade sheets on an issue that demands discreet silence is ridiculous and stupid enough to invite drastic criticism.

Witness on one side the editor of the Dramatic Mirror spending his "valuable moments" in the publication of a periodical called "The Fatherland," violently damning the allies and everything connected with them and ridiculing the executives of his own country (by adoption or otherwise) for conscientiously performing the duties of the offices to which they were elected by a nation of un-hyphenated Americans.

Witness on the other hand the editor of the Billboard, floundering around in one of his periodical spasms, inconsistently and prematurely damning forevermore the Kaiser and his empire.

Turning to the Morning Telegraph, which has recently experienced a permanent "blow-out" in its theatrical department (heretofore apparently maintained as a space filler subservient to its sporting editors and fiction writers) one finds a silly arraignment of the British Admiralty among its columns of mixed war news which generally reaches the Telegraph two or three days after its publication in the Harlem Home News or the Bronx Star, while the Clipper, which no one credited with knowing that the war had begun, has signified its international views in its own inimitable one horse-power way on several recent occasions.

Surely a fine conglomerated mess of trade papers for the greatest of neutral nations to boast of. Truly a splendid array of prejudiced parrots to help shape the destinies of a profession comprising intelligent members of every race and nation on God's green footstool.

Perhaps in no other trade, profession or business is there such a general mixture of the sons and daughters of the warring nations as in theatricals, certainly the paramount reason why its representative trade organs in America should religiously refrain from displaying partiality on the war subject. Many plays now running carry Germans and Englishmen or Frenchmen on the same program. The association of nationalities on vaudeville bills is so prevalent here it is hardly noticed. The protection and sacredness of this nation's neutrality is evidently understood and respected by these individuals, yet perusal of their own trade papers reveals a series of unpatriotic nightmares that too clearly magnifies the petty personalities of the business weaklings responsible for their issuance.

Who in American theatricals cares a continental rap about the individual or collective opinions of a flock of scissor-specialists on an international issue that is being competently handled by the nation's executives? Who cares for the military wailings of a group of literary harlequins who have as yet to prove competent as specialists in their own trade? Eliminating the Telegraph and Mirror for failure to classify beyond a point of semi-professionals one finds the Clipper vainly trying to rejuvenate through a policy of space retrenchment and the Billboard, which recently decided to abandon the stage proper for the carnival lot.

Their endeavors to navigate through a trade career on a fair and conservative basis with prejudice toward none, when the first blast of a foreign bugle prompts them to thoughtlessly smear the neutrality of both their nation and trade with the foul smelling breath of their valueless personal opinions, are not even funny.

Their theatrical field is decidedly too small and far too narrow to advocate or encourage its participation in an international calamity that is sure to affect a great portion of its members regardless of the war's outcome.

Meanwhile let us clearly indicate our intention to remain unquestionably neutral since we feel that any expressions that would tend to aggravate unpleasantness in the ranks of the profession could only be construed as trade treason, if not treason to a country that has left a mark in fairness for others to shoot at for all time.

The Barrison theatre, Waukegan, Ill. (named after the late Mabel Barrison), passed from Fritz Patrick & McElroy to Henderson & Peterson, of St. Charles, Ill. As a result Manager C. A. Conley will leave the house.

Cecilia Bloom, booking representative for the Inter-State southern vaudeville theatres, is in New York, with headquarters in the Orpheum Circuit suite in the Palace theatre building.

Jack Dempsey, of the United Booking Offices, has been the father of a girl for over a week now.

S. W. Donalds, formerly at the Hudson, Union Hill, N. J., has been assigned by Clark Brown to manage the Lyric, Hamilton, Can.

Noissant Paglia is manager of the Colonial (Loew's), Peekskill, N. Y. He was assistant to General Press Agent Granlund, of the Loew Circuit. Abe Friedman succeeds him in that position.

Flake O'Hara will reopen his legitimate season, again under the management of Augustus Pitou, Jr., at Minneapolis, Aug. 29.

Hazel Griffin, of the Military Musicals, was injured by the ceiling falling in her dressing room at the Roanoke theatre, Roanoke, Va., May 12.

Ollie Walter says Pearl Melnotte was not the first girl to give an impersonation upon the stage of Charlie Chaplin, Miss Walter claiming that distinction for herself, seven months ago at the Republic theatre, Los Angeles.

At a recent meeting of the Professional Woman's League Mrs. A. M. Palmer was unanimously elected Honorary President and given the title of Founder and First President of the Professional Woman's League. Officers elected for two years are president, Susanne Westford; 1st vice-president, Mrs. Gordon Ritchie, 2nd vice-president, Mrs. Sol Smith; 3rd vice-president, Rosa Rand; 4th vice-president, Amelia Bingham; 5th vice-president, Lillian Russell; 6th vice-president, Mme. Mathilde Cottrell; treasurer, Kate E. Wilson; recording secretary, Mrs. Lillian T. Schmidt; corresponding secretary, Mrs. L. C. Stern; trustee, Francis Florida.

"The Oriental Burlesquers," with Billy (Grogan) Spencer will close their season at the Gayety, Chicago, May 22. Spencer opens the following Monday in stock burlesque at the Gayety, Minneapolis, later joining the stock company in St. Paul.

The Actor's International Union Local No. 1 will close its present quarters at 8 Union Square June 1 and will reopen in a new location in the vicinity Sept. 1. The Organization has decided to issue a monthly bulletin in the fall.

John Davidson is back on Broadway after a long stay on the Coast.

Winthrop Ames is reported as recovering from a recent illness.

The Wheelers have closed their tabloid musical comedy company.

The Ned Alvord tab closed last week in Marshalltown, Ia.

Coram, the English ventriloquist, has a walking figure in his act.

Dan Shea and Charles Sturgess, who had out the George Evans "Honeyboy" Minstrels when Evans was alive, are planning to take the show out again.

Mr. and Mrs. L. Barnett, the parents of the Great Barnette and Ned Bennett, celebrated their golden Anniversary last Sunday.

Max Marcin's "Are You My Wife?" is to have its first stage presentation this summer by the Manhattan Players at Rochester, N. Y.

Percy Ashdown, the English musical director, has paralysis. He may be addressed St. Pancras, South, Infirmary, London.

Doris Keane has cabled she is leaving southern France within the near future for New York. She will be seen in a new play next season under the management of Louis N. Nethercole.

William Mostyn, last heard of with Bostock's Animal Show, is being sought by his parents, who can be located at 61 Howarth street, Gray Mare Lane, Bradford, Manchester, Lancashire, Eng.

Byron Douglas and the Ludlow Street jail are now bosom companions. His wife, Marie Booth Douglas, claiming he owed her \$8,000 back alimony, had him lodged there pending further court orders.

William Lampe and Edith Reeves (Mrs. Lampe) have accepted an engagement of twelve weeks with the Balboas, on the Coast, leaving this week to take up the picture work, returning in August to prepare their new sketch for vaudeville.

Three Chicago celebrities arrived in New York this week, coming across country in two machines. The first car brought in "Tink" Humphrey and Menlo Moore in Moore's machine, while Harry Spingold trailed behind in his own hill climber. Johnny Simons reached here earlier in the week in a Pullman.

Ernest J. Carpenter, individually and as a member of the late firms of Greiner, Peterson & Carpenter and Barton & Carpenter, has filed a petition in bankruptcy, placing his liabilities at \$24,000 and assets \$3,000. There are 28 creditors. One is May Howard, of Chicago, who has a \$20,000 suit pending against Carpenter.

Tom Powell, who handles the Chicago office for the Gus Sun circuit, reached New York this week to look over some films that have been accepted for presentation in the Sun houses. At the same time Powell will view the eastern vaudeville market in search of available material for his theatres in the middle west. He returns west Saturday.

No more time will be played by the "Tonight's the Night" company which jumped out of New York into Boston and then expected to make an indefinite stay in Philadelphia. Business handed the show an unexpected jolt with the result the tour has been abandoned and the English players booked passage for the other side this week.

WITH THE PRESS AGENTS

G. Horace Mortimer, press agent for Proctor's houses in New York has succeeded in becoming an American citizen. Horace, with the assistance of Jim Corrigan and Dr. Israel L. Feinberg, went before the U. S. Commissioners and swore he was ready to let the "King and Country" fight for themselves while he was fighting city editors for space.

Arthur MacLugh is doing some special press work for the U. B. O. Film Department in behalf of the "Les Misérables" feature.

Tody Hamilton, the dean of the profession of press agenting, is to be the promoter of publicity at Luna Park, Coney Island, this summer. Tody will have to pull a few regulations to show the boys that he has not lost his grip as yet.

Samuel Hoffenstein, former dramatic editor of the Evening Sun and now associated with A. H. Woods as play reader and press representative, will have his first whirl at "road work" in advance of "She Wants Money," the Max Marcin farce, scheduled to open at the Apollo, Atlantic City, for a week's tryout.

The Georgia Colored Strollers take to the road through Texas in the early fall, under the direction of Williams Brothers.

There will be three "Smart Set" companies out next season, J. M. Free having decided to play a lot of virgin territory.

Elliott Forman is going to summer at Campbell Casad's farm (which he bought last week), seven miles outside of Middletown, Conn.

John Coutis, after a week's illness, bobbed up on Broadway Monday. He and John Wilstach will leave June 1 to spend the heated months at Lake Hopactong, N. J.

Next week's program at the 48th Street theatre, where De Wolf Hopper is giving a series of "Gilbert and Sullivan" operas, will consist of "The Sorcerer" and "Trial by Jury." Digby Bell will be seen in the cast.

The play formerly called "Wild Game," in which Ralph Hers is rehearsing, has been rechristened "Find the Woman." Noel-Campbell-Springer is the author. The Ralph Hers show is rehearsing at the Maxine Elliott. Some of the Winter Garden rehearsals have been under way at the Casino.

Mrs. Pat Campbell is reported as negotiating for the London rights for "The Song Bird." She's to resume touring in "Pygmalion."

Joseph Hart has leased a bungalow at Woodcliff-on-the-Hudson for the summer.

"Our Children" is to be sent over the Stair & Havlin circuit next season, Jack Lait having acquired an interest in the piece for that purpose.

Mrs. Rudolf Friml bringing suit against her husband (the composer) for divorce mentioned Emma Trentini as corespondent. The New York papers paid considerable attention to the suit.

"Under Fire," the new Roi Cooper Megrue play, has its premiere at the Apollo, Atlantic City, May 24. It is slated for a New York showing at the Cort if the piece looks right on the road.

Alice Dovey handed in her notice for the "Nobody Home" engagement and Olga Cook replaces her.

The new play, "Moloch," which George Tyler K. & E. produced in Cleveland this week, is being groomed for a summer engagement in Chicago. Lillian Albertson and Holbrook Blinn are the principal players.

Miss Effie Publicity Shannon, who at one time was connected with the press forces of the Lieblers and of late has been doing the same kind of work for the Strand Roof Garden and was the instigator of the publicity given that resort when it opened, is now connected with the United Film Service in the capacity of publicity promoter. Hopp Hadley is also connected with this concern.

Klaw & Erlanger have appointed Edward Trail to manage the Montauk, Brooklyn, under their new booking tenancy.

A. F. OF M. CONVENTION.

San Francisco, May 19.

At the 20th annual convention of American Federation of Musicians held here last week it was decided to reduce the executive board from fifteen to nine members. It was also decided the new board should consist of the president, vice-president, secretary,

treasurer and five other members regardless of residence.

Another resolution introduced if passed will prohibit all members of the A. F. O. M. from appearing in parades with amateur bands, church bands, police bands or any other musical organization not affiliated with the federation. It will also prohibit a union musician from teaching any such band.

It was resolved to fight the Sunday closing of clean and harmless amusements and recreations as advocated by hidebound preachers.

Initiation fee for membership in any local was fixed at not more than \$50 or less than \$5.

On the grounds that there was no necessity for continuing the Theatrical Commission, that body was dissolved by resolution.

The convention adjourned Saturday.

MUSICIANS ON STRIKE.

Springfield, Mass., May 19.

The controversy between the orchestra of the Court Square theatre and Manager Gilmore remains at fever heat, the musicians still being out after refusing to play for some of the incoming legitimate productions.

The contention is that the house management refused to pay the musicians when they were not wanted for picture shows booked when there were no legitims on the boards. The orchestra has a play-or-pay agreement, but, notwithstanding, the Court Square management is reported as standing pat on its decision not to pay them when not working.

The Forbes-Robertson show was here Monday and the house orchestra did not play. Robertson first refused to go on, but the house secured a local non-union orchestra and the show was given.

Tuesday "The Girl from Utah" came to town. It showed with its own musicians working with New York men.

MARY RYAN LEADING.

When Cohan & Harris produce "The House of Glass" at Atlantic City in the near future Mary Ryan will be in the leading role. Miss Ryan leaves "On Trial" next week, when the new piece goes into rehearsal. She will be replaced by Pauline Lord.

A new production that is scheduled by Cohan & Harris for a summer tryout bears the title of "Me and My Dog." It will be placed into rehearsal immediately after "The House of Glass" is produced.

HACKETT SHOW OPENING.

The first of the productions to be heralded with the line "James K. Hackett Presents" will open at Parson's, Hartford, Conn., Monday. The production is "Craig Kennedy, the Scientific Detective." Ed. Gormerly will manage the show.

If you don't advertise in VARIETY, don't advertise.

FOR PLAYS OF ALL NATIONS.

There is a movement under way in New York which has as its ultimate aim the fostering of a repertory theatre devoted to seasons of theatrical expositions embracing practically all the nations of the world. Those interested in the movement are remaining in the background, but when the opening of the new season arrives they hope to be in a position to make a definite announcement of their plans.

Repertory companies will either be imported or organized in this country and the works that are to be presented in the 299-seat theatre will be the masterpieces of the tongue originally written in.

Inspired by the success that has crowned the Washington Square Players in their efforts to uplift the drama at the Bandbox theatre, there is a coterie of kindred spirits in New York that propose to futher a theatre of thrills in New York.

They are trying to secure a lease of a small house in which to install a repertory company to present plays of the type that have had their vogue in the small Parisian theatres.

"ONLY GIRL" CLOSING.

Joseph Weber has decided to terminate the run of "The Only Girl" at the Lyric May 29. The show will reopen at the Garrick, Chicago, Aug. 8, scheduled for a three months' engagement.

"The Peasant Girl," with Clifton Crawford, may move into the Lyric after the Weber piece closes there. This will leave the 44th Street theatre open for the advent of Lew Fields' summer revue "Hands Up."

"NATURAL LAW'S" BUSINESS.

"The Natural Law," the Leffler-Bratton show at the Republic, is now in its seventh week at the Republic, and shows a growing increase in the gross weekly, despite the adverse notices received by it when opening in New York.

"The Law" piece is said to have done \$2,500 its first week, \$3,100 the second, then successively \$4,000, \$4,200, \$3,900.

Contrary to the common impression Leffler-Bratton had rented outright the theatre, it is said they are playing the house on the usual percentage terms.

"MOLOCH," FAIR.

Chicago, May 19.

"The Moloch" opened at Power's Monday. It received fair notices.

Business has been good, although liberal papering reported.

HILDA SPONG RETURNS.

Hilda Spong, out of theatricals for a long time and who recently returned from an extended trip abroad, was engaged to take the role entrusted to Dorothy Donnelly in "Candida" at the Park, May 20. The latter suddenly withdrew from rehearsals.

T. M. A. Hall Damaged by Fire.

Los Angeles, May 19.

The T. M. A. Hall, which houses the theatrical club of that name, was badly damaged by fire. The stage of the hall was wholly destroyed.

THEATRICAL MEMORIAL DAY.

The remains of the late Charles Frohman, aboard the New York, leaving Liverpool May 15, are due to arrive in New York May 23.

The body will be taken to the home of Daniel Frohman, where private funeral services will be held May 25. Additional obsequies will be held at 11 o'clock next Tuesday morning at the Temple Emanu-El, Fifth avenue and 43rd street, the Rev. Dr. Silverman officiating. An eulogy will also be delivered by Augustus Thomas. All of the city and road shows controlled by the Frohman offices will stop playing on the day of the funeral.

None of the cables from Europe this week brought any word of the finding of the bodies of Justus Miles Forman nor Charles Klein, who were also on the Lusitania.

Charles Klein's son has cabled he has given up the search as futile and is sailing back home May 26.

Some of the Coast and western managers have sent word that May 25 will be observed as Memorial Day for both Frohman and Klein and that they will close their houses on that date.

There has been no definite decision arrived at as to the future conduct of the Charles Frohman firm. Several conferences during the past week among those most interested decided only that the business will be continued under the name of "Charles Frohman."

At present it looks as though the firm's affairs will be conducted by Daniel Frohman under the direct supervision of Klaw & Erlanger. The Haymans (Al and Alf) will not have any voice of weight in the handling of the business.

"LADY IN RED," HIT.

Chicago, May 19.

"The Lady in Red," opening at the Princess last night, received a tremendous reception, and the papers today raved over the show.

The management (R. C. Herndon) expects an all-summer run with the piece.

CHICAGO FALL OPENINGS.

Chicago, May 19.

Among the August openings in local theatres will be "Kick In" at the Olympic, Margaret Illington in "The Lie" at the Cort, "It Pays to Advertise" at Cohan's Grand, and "He Comes Up Smiling" with Bernard Granville.

AGAINST THE SHUBERTS.

In Part I of the Supreme Court Tuesday Justice Peter A. Hendrick handed down a decision in the case of Alexander Woolcott, dramatic critic of The Times, against the Shuberts, entirely in favor of the newspaperman.

Justice Hendrick stated that an order similar in form to that issued by Justice Bijur restraining the defendants would be entered immediately. But as the attorney of the defendants served immediate notice of an appeal he stated that he would issue a stay in all other proceedings until the case was decided by the Appellate Division.

NEW ACTS THIS WEEK

Hoyt's "Spirit of Goodfellowship."

Male Quartet.

17 Mins.; Full.

58th Street.

Here is an idea, which, had it been properly handled, would have found a place on the big time. The theme is of the type used in "Everywoman" and "Experience." A moody student, seated before an open fireplace, sings a number at the opening. At the finish he is visited by the Spirit of Goodfellowship, who brings with him two companions. The four enter a singing routine that carries the plot. Single and double numbers follow, and several full quartet selections are rendered. Three of the singers are worthy but one falls below the standard. The numbers are in the main well selected, but the act could have been aided materially by the introduction of one or two numbers in the centre which would have earned a little more public appreciation. "Heidelberg" from "The Prince of Pilsen" would have been a number that could have fitted admirably and suited the voices. The turn has been staged with great care as to light effects and detail, and it seems that a little more attention might have been devoted to the dressing of the men. With one change in the quartet the act will do on the better time.

Fred.

Dorothy Herman.

Songs.

15 Mins.; One.

Greeley Sq.

In Dorothy Herman, a good-looking young female, bubbling over with personality, there is very little fault to find at present. A change in the delivery of a few of her numbers would help considerably. Miss Herman possesses one of those quiet deliveries, bringing her points up to a proper degree before allowing them to explode. Besides showing an elaborate wardrobe which gives her a fetching appearance, she has a likeable manner which does not really need the songs to place her over. Besides all the necessary qualities Miss Herman has songs with melodies which are whistled by the audience during her quick changes. Her second number dress might be changed for something more befitting. Miss Herman is doing too much, although forced to it. When a little speed is inserted, she should hold down a spot on the bigger circuits. Next to closing she scored the hit of the show Monday night.

Elsie May Trio.

Singing and Dancing.

13 Mins.; One.

58th Street.

Elsie May is assisted by two lively little broilers, a blonde and a brunette. Both sing and dance. The trio is an ideal small time act. It opens with a three-number which gets over. This is followed by Miss May singing alone. After this, the girls do a double number. "Chinatown" in costume is the fourth number. The act could inject a little more ginger in the centre; however, the girls work as though they had production experience.

Fred.

Patricola and Myer.

"The Dancing Fool" (Dances, Songs and Talk).

11 Mins.; One.

American Roof.

A good enough two-act to stop the show on the American Roof Tuesday night, opening after intermission, thereby gaining themselves the hit of the bill. Thomas Patricola and Ruby Myer are the team. They sing, comedy and dance. Mr. Patricola is especially strong on dancing in the hard shoe way, though he doesn't run a bad second with his comedy. Miss Myer is a cute girl in her stage work, gets a song over well, without boasting of a strong singing voice. The couple play nicely together. They close with a fast dance, a bit rough. Throughout the turn Patricola made considerable out of kidding the turns ahead of him. For this reason the act should have been next to closing. They could have easily filled that position. Besides speed (running 11 minutes) each appears to have an exact idea of what they want to do and what they are doing. It looks as though they should make the big time. In fact, there is no visible reason, remembering some two-acts now there, why Patricola and Myer are not on the big time. Sime.

Ruth and Kitty Henry.

Songs and Talk.

15 Mins.; One.

Harlem O. H.

Ruth and Kitty Henry will reach the big houses as soon as Kitty gets some real comedy material. Her present matter along that line is not there. She is not fitted for the material used, which is not by any means her own. The girls open with "Kentucky Home," most attractively put over—notwithstanding that Ruth only possesses a voice. The use of the color wheel for this number could be eliminated. One color, plenty. "When I Leave the World Behind" furnishes Ruth with a pleasing ballad. Kitty's comedy is employed after this number, followed by "Nightime Down in Dixieland" for a closer. Two dresses, both in good taste, show the girls off to advantage.

"Springtime."

Musical Comedy.

20 Mins.; Full Stage (Special Set).

Jefferson.

The small time can boast of this little musical comedy, that's chuck full of vivacity, ability, and songs that will carry it over. "Springtime" is a revised form of "school" acts. It has the Dutch teacher, the Hebrew comedian, the "cissy" boy, girls. All play without character makeup. The best number is "Jane." Two of the girls know how to deliver a song and at times display dancing ability.

Cecile Trio.

Acrobatic Dancing.

12 Mins.; 2 (One) 10 (Full).

58th Street.

A team is offering acrobatic dancing with a comedy assist in the form of a "Chaplin" imitation. The act wholly acceptable to a small time audience and seems to qualify for the tag end of a bill.

Fred.

Sally Ward and Lillian Fitzgerald.

Singing and Dancing.

17 Mins.; One.

Fifth Avenue.

Mr. Ward and Miss Fitzgerald are from burlesque and presenting an act that seems to consist principally of bits in their show. Miss Fitzgerald is a striking looking girl who wears two gowns in a stunning manner and sings very well. Mr. Ward impersonates a German and gets laughs. Nothing more can be asked of the team. The turn is a little rough for the better time, but there appears to be no reason why they should not get a route over the small time and be a "riot" with that class of an audience. With a little smoothing down of some of the comedy and more rhyme and reason injected, the duo will serve for an early spot on big bills.

Fred.

Mellor and DePaula.

Songs.

10 Mins.; One.

Greeley Sq.

This couple seem to be unable to gauge their ability. Opening with a few comic opera selections they display quite a vocal range and score heavily. After thus placing themselves in good standing they try for comedy honors, which should not be. The comedy employed is almost gray with age, including having a bunch of flowers handed to the woman, while the man receives a bunch of beets. Although the audience seemed to enjoy their nonsensical fun, it should be replaced by straight singing, which should give the act better value.

Harry Lester Mason.

Monolog.

15 Mins.; One (Special Drop).

Henderson's.

Harry Lester Mason is a German comedian with a monolog telling of his experiences as an apartment house janitor. In a jumper suit with a small chin piece, he uses the usual gargling enunciation. At Henderson's the audience roared at the monolog, which is amusing most of the time. A recitation about his wife also is capable of securing the laughs. The talk about sailors and firemen overrunning his apartment might not prove pleasing in some houses, but there are plenty who will enjoy his act from start to finish.

"Girl in the Dark" (3).

Crook Sketch.

13 Mins.; Full Stage.

Greeley Sq.

Usual female thief sketch with complications disclosing young girl crook proving to vaudeville manager she can successfully play crook role in his play. Rather small timey, with some of the dialog heard before. Should have no trouble in playing small-time circuits.

Le Prince and Sanchez.

Tumbling.

10 Mins.; Three.

Henderson's.

These men have a fair routine of tumbling. They appear in comedy make-up and employ various comedy props. The act is not up to the standard set for big time opening turns.

Josephine Kathryn.

Songs.

13 Mins.; One.

American Roof.

In a song arrangement somewhat different from the usual run, Josephine Kathryn is trying a single on the small time and getting away in an early spot with it. A pleasant looking girl with a pleasant voice, Miss Kathryn (if that is her proper stage name) seems to have had some musical production experience. She opens with a musical comedy or comic opera number, then employs a rocking chair on the stage to sing about it, working it in a medley sort of way, and has a medley of Irish songs, closing with "Susie Sewing Shirts." Though very late for this number, the girl does the second verse and chorus with a lisp, that made it the strongest bit of her turn—she knowing that, hence closing with it. Not a bad small time single at all, away from that rough and ready kind in appearance and work.

Sime.

Balzer Sisters (2).

"Butterfly Act."

10 Mins.; Full Stage.

Brighton Theatre.

The Balzer Sisters, billed as direct from the New York Hippodrome, held the opening spot on the opening bill of the season at the Brighton this week. The girls have a clever routine while hanging by their teeth, closing with the usual butterfly business as first done by the Curzon Sisters. More filmy wings might be secured by the Balzers. Satisfactory starter for any bill.

Mary Elizabeth, Al and Fannie Stedman and the Musical Hunters are among the acts booked by Chris O. Brown to leave July 6 on the Ventura from San Francisco, to play the Rickards Tour in Australia.

58TH STREET.

One thing certain about the audience that frequents Proctor's 58th Street is that they like "hokum." Another thing equally certain is that Manager Buck knows just the spot to feed the comedy to them. You have got to hand it to that Buck boy as a manager. Tuesday night he had them standing three deep back of the rail from 7:45 until a little after ten. Judging from the looks of the majority of the audience they were pulled from the other side of the Queensboro Bridge. If that is so, it sure does speak volumes of the value of paper and paste.

From the manner in which the crowded house received the show it would seem that the bill had been made to order for them. There were six acts and seven reels. Of the latter two were two-reelers and the balance singles. The show started by a single-reel drama followed by a comedy. The vaudeville was split into three sections of two acts each, the sections being divided by pictures.

The Elsie May Trio (New Acts) started the first section of vaudeville. The three girls scored with the audience. They were followed by Howard and Chase (boys), who entertained with several comedy characterizations, though exceedingly "small timey" pleased. The one boy's playing of Rubenstein's melody in F on the cello was exceedingly faulty in spots, but the audience was none the wiser. A Hanhouse two-reeler followed, which though badly produced brought laughs toward the end.

Hoyt's "Spirit of Goodfellowship" (New Acts) was the opener of the second section of vaudeville and proved a distinct novelty in the way of a male quartet. The Four Slickers next were one of the real "hokum" offerings of the bill and almost stopped the show. The act is entirely small time, but there it will answer without doubt. A single-reel Lubin comedy followed.

The third vaudeville section brought forth Daly and Kramer, placed too far down for their merit, and the Cecile Trio (New Acts), with the latter scoring the more heavily of the two. A two-reel installment of "The Godless," which ended rather abruptly, ended the show.

Fred.

SHOW REVIEWS

SHE'S IN AGAIN.

The Gaiety held as large a crowd, considering its relative capacity, as any first night of this season, when "She's in Again" was first shown on Broadway Sunday evening. The two important points of interest to most of those assembled were what Tommy Gray could do with a \$2 show, and how Ned Wayburn would handle a production without music or chorus.

The large majority knew or knew of Tommy Gray. He's a vaudeville writer, who has trained himself to write laughs. This may be a strange pursuit for any writer, according to the Broadway lights who have been drawing royalty for years through being good choosers of other people's material. And it will be to Tommy Gray's credit forever that, regardless of the fate of this farce, whether its farcical base and trimmings are high brow or low brow, rough or polished, that Mr. Gray, who turned out the American version of this English farce, adapted from the French, did not employ one "sure-fire" line, save or situation that had been previously employed upon the stage-vaudeville as legitimate. The very nearest he came to it was in the third act, when a chorus girl, waiting for the nonce in a private home, looked about the room, exclaiming, "So this is Lakewood!" It brought a loud laugh from the wise regulars in front.

In fact "She's in Again" brings many loud laughs. The piece built up. At the end of the second act, it didn't seem as though value for \$2 could be given, with yet another act to come, but the third act, given over almost entirely to Ada Lewis (who easily walked away with all comedy honors), forced the laughter in a stream, and at times it was a roar.

Mrs. Wayburn turned out three good-looking sets and had his play running in fast time, though it was noticeable in more than one instance that rigid rehearsing apparently was holding down principals to the exact manner of their coaching. This was especially true of Mae Hopkins, a chorus girl, playing a chorus girl's role. She did it too mechanically, whereas naturally and outside the theatre Miss Hopkins is the exact person for the part. On the Gaiety stage, though, she was the type in appearance only, a good-looking blonde, who would probably give a better account of herself if allowed to take the character in her own way. It's a "fat" role and should hold up almost anyone.

"She's in Again" was "My Aunt" in London, where it had a long run. The original in French must have been a piece of burning flattery, according to the last act, where Miss Lewis, a middle-aged "dame," thinking she sees her last hope for a husband in William Roselle as a lively young budding lawyer with a rich aunt in Kalamazoo, goes into a bedroom to sleep, arrays herself in borrowed pajamas and climbs into bed, while Aubrey Brighton (Mr. Roselle) is in the practical bathroom, also stirring himself in pajamas for the night's rest, both having been given the same room in error. With lights down and Ann Rayner (Miss Lewis) under the covering, Brighton also climbs into bed, the two lying there for an instant before the ensuing exclamations commence. This is just at the finale, when the door of the bathroom is opened to exhibit a girl immersed in the tub, up to her shoulders.

The farcical plot is of Brighton taking Miss Rayner home with him from a masquerade ball. He occupies a bachelor apartment at 7th avenue and 49th street, and told the girl he wanted to show her some photographs. When the mask leaves her face, Brighton's only thought is to get rid of her. Meantime his aunt arrives, and later the chorus girl, who wishes to make up a quarrel she had had with her sweetheart, Leslie Tarlton (Edwin Nicander). Tarlton grew angry because "Paul Swanson" had taken his girl around the park seven times in a taxi cab in the rain. Brighton asks why he worried as long as Swanson paid for the taxi. The complications commence to multiply from here to the finish, with fast action that begets laughs, in which the dialog is an able first assistant.

Miss Lewis did a gem of a character make-up without make-up especially. It was odd and it was laughable. In the third act, while wearing evening dress with a man's low soft black hat on, Miss Lewis was a continual laugh on looks alone, and she played very well besides. Sydney Greenstreet as a butler gave an excellent performance. Mr. Roselle, barring his part, although the kissing of the doorknob should come out instanter. That's too much mush with no humor for Broadway. George A. Schiller and Julia Ralph, in elderly roles, well carried them, Mr. Schiller getting every ounce out of his part without pressing it. Eileen Van Biene was a sweet ingenue, programmed as a widow, which conflicted with her dialog and playing. The widow billing seemed superfluous, unless it was necessary in the French.

For a first attempt at legitimate playwriting, even though a rewrite, Tommy Gray is entitled to a lot of credit. It will give him confidence for the future. Tommy has an inherent funny streak that simply needs cultivation.

Built only for laughing purposes, "She's in Again" accomplishes its object. It looks as though Ned Wayburn is threatened with a hit on his first try. The Gaiety is about the best house in town that could have been selected for a farce of this order.

Byme.

PALACE.

Never before in her entire professional career has Eva Tanguay faced such a legitimate handicap as she did at the Palace Monday night, following a line of successive hits that made one automatically regret in advance the possibilities that apparently awaited her.

The cyclonic genius of originality seemed confronted by the established precedent that spelled plainly professional death for the preceding team shook the rafters with well-earned applause, but Tanguay's musical introduction not only shattered the rule, but undoubtedly registered an applause record for this or any other New York vaudeville house.

A spontaneous reception welcomed Tanguay that fairly took her breath away, in fact it seemed to temporarily embarrass the principal, for she could do little in the way of acknowledgment beyond bow and William. It doesn't require much mental reflection to seriously weigh the import of such a condition, recording as it surely does the remarkable popularity of Eva Tanguay as a vaudeville attraction. Tanguay was an artistic hit as well, an artistic hit from every individual standpoint, including that most important essential, appearance. Tanguay never looked more attractive, more uniformly trim, nor more perfectly figured than she does at present. Her wardrobe, continually changed, seemed neither introduction nor comment. And her routine was easily the best she has constructed in several seasons, every single lyrical addition gathering its full quota of appreciation and applause. She finally concluded after a speech, an encore, a recitation and "I Don't Care," which came after repeated requests. And her box office power successfully held up through a crucial test, for the house carried a capacity attendance under unfavorable weather conditions.

As for the supporting program, the Pekin Mysteries, presented by Hang Ping Chien, parallel the Chinese with the best Jap acts seen hereabouts, as entertainers. The stereotyped Chinese feet of producing high bowls of water is featured, while one member executes a roll-over in this line that tops any shown by preceding competitors. The Chien troupe corralled one of the evening's hits and were voted a distinct novelty.

Robins held the second position with his novel comedy specialty, the mimico's quaint delivery and seemingly original line of comedy striking a responsive chord. Following came Florence Tempert and Co., chiefly assisted by Donald McDonald and Allen Kearns. Miss Tempert's impersonation stood out conspicuously in contrast to the efforts of her company, but for some unaccountable reason, the numbers did not make the expected connection.

The vocal efforts of Kearns ran somewhat below form and whatever the offering gained can be credited to the principal and McDonald, who seemed well at ease in his new role. The costumes and general stage dressing were attractive.

"Woman Proposes," the one-act satire contributed by Paul Armstrong, landed nicely once the monotony of the introductory dialog had passed, the descriptive scenes cleverly interwoven into the action of the second section coming fully up to expectations. The work of Ruth Allen and George Kelly, who are delegated with the explanatory labor was especially good.

Ben Welch was a laughing hit with his Hebrew minstrels, and Lillian Goldsmith and Co., who closed the bill, kept the majority seated for a view of her nautical set, which made a splendid background for her terpsichorean efforts. Collins and Hart opened the show. Just before Tanguay the Canaries, Spanish dancers.

Wynn.

BRIGHTON.

The Brighton started its seventh season as a vaudeville house this week, under disheartening conditions. Monday found a rainy day and Tuesday was cold, making a noticeable depression in the box office receipts. Tuesday night the house was about half full, with a goodly number paper.

Irene Franklin was given the honor of headlining the inaugural program. She did all that was asked of her and put over the bit of the bill, the audience being loath to let her go. Of her six numbers two were new. One is a satire on the dancing craze, "A Fox Trotter's Chatter" and a number called "I Don't Lock My Family Up It's the Old Mafus For Me." Both are put over in the inimitable Franklin way, and caught on immediately. Bert Green was at the piano, conducting in his usual finished manner.

The bill contained other bits. Ethel Kirke and Billy Fogarty started things off with a snap in the second spot and from then on the show never stopped. Bill Fogarty made many friends with his care-free comedy, while Miss Kirke sang, and looked decidedly attractive in a new wardrobe, two of her dresses showing a most expensive back. The Langdones in their "A Night on the Boulevard" secured many laughs with their prop auto.

The Primrose Four, with songs and well-regulated comedy, made one of the big impressions. The men sang eight numbers, ending with "Bobbing Up and Down," their standard number, owing to the way they put it over. The sprightliness of the men, considering their weight, is exceptional.

The sketch was furnished by Allan Dinehart and Co., in "The Meanest Man in the World," the company consisting of Marie Louise Dyer. The youthfulness and the personality of the two made a noticeable impression.

The Arnaut Brothers opened after intermission with their clowning and violin playing. The bird business at the finish was vastly amusing. Miss Franklin scored after intermission was followed by Clark and Verdi, who were still able to secure laughs aplenty with their Italian talk, from an audience that had almost laughed itself out. "The Act Beautiful," an ever pleasing closer, did the honors Tuesday night. Balzer Sisters (New Acts) opened.

The bill for the opening week at the Brighton is exceptionally attractive. If maintained, such will bring the crowds to the theatre.

HENDERSON'S.

The summer season was ushered in at Henderson's, Coney Island, Monday, with an attractively arranged seven-act bill that pleased the few present Tuesday afternoon. Carlton Hoagland, who books the Island house, is out to give his patrons the best, evidenced by the first show of the year.

Henderson's appears the same, with a bright and airy atmosphere. Lemuel Blakeman, resident manager of the theatre, had every thing in readiness for the opening. The usherettes are adorned in white with large blue sashes so the patrons may identify them.

The opening bill was headlined by Rajah, who, although featured in the billing, was by no means the biggest bit of the day. Her work was liked but the audience seemed just as enthusiastic over the other turns. The show started with La Prince and Sanchez (New Acts). Weston and Leon sang their way to popularity. The girls evidently thought they had little chance of making any kind of an impression upon the light crowd but were agreeably surprised at the applause. The character songs of the girls and a new number, "When Sunday Comes to Town," gained for them one of the hits of the bill, although on early.

For the novelty hit the Meyako Sisters ran alone. The two little Jap girls jumped into immediate favor. Plenty of life was added to the show by Keno and Green, clever dancers. Dunbar's Nine White Hussars sang and played their band instruments to the best of results. Harry Lester Mason (New Acts) with his Dutch comedy, had laughs from start to finish of his act.

Rajah was followed by Lydell, Fisher and Lydell. Fisher is a new member of the trio, playing straight. Few opportunities are given him, the real weight resting upon the Hick part, which is well handled by Lydell. The young woman seems to be anxious to do more, but little chance is given her also. This act next to closing made their work felt. Sylvia Loyal and her Pierrot held them in till the last.

AMERICAN ROOF.

It may have been the cool weather Tuesday evening that accounted for the unusually large throng on the American Roof. The house up there looked good, with so many people on it. Svengali headed the first half's program. He, with Elsie Terry, does the musical mind reading. Miss Terry playing the pieces whispered by the audience into Svengali's ear, also singing them, in a rich contralto. Besides, Miss Terry is a good looking girl, and lends class to this act that looks to be the best of its kind that has shown around New York. Svengali makes a brief announcement after "hypnotizing" Miss Terry, who enters singing "Ben Bolt." While playing she never ceases to watch Svengali, as he walks through the orchestra, but she plays and sings continuously, making it a prolonged medley, changing tune and tempo instantly, as often as another number is called for. The songs ran from opera to rag. No matter how the player is cued, the act is excellent, especially for the small time, where it should be a very big feature. Svengali makes a good appearance, speaking with a slight accent. The one fault with this act, as with others similar, is that when the man is working under the balcony the upper portion of the theatre is helpless for amusement or attention, having only the pianist to watch. Remembering this it might be as well not to go beyond the vision range of the first row upstairs, but keeping well down in front in the orchestra would be even better. Svengali is said to have been the first in these latter vaudeville days to present this sort of a turn. He has played the middle west for a long while, but that has not kept the act from the class it has secured, and which would enable it to appear in any house. The cossing and playing makes it a novelty almost.

Closing the first part Svengali scored decidedly, and opening the second part, Patricia and Myer (New Acts) were the hit of the bill. They stopped the show. After them came the Hippodrome Four, a rough quartet in a school room set with the usual characters, German school teacher, Hebrew comedian, "clisy" and awkward lanky boy. It was a little harder in position than it ordinarily would have been through following the two-act, but the Hippodrome boys, who are longer on comedy than they are on singing, created mirth throughout, finishing very well. Unless the closing in "one" is needed by the stage manager (and it was not on the Roof), there is no reason to end the act in front of the drop. As a slap stick school quartet the Hippodrome Four quality.

In a still harder spot, right after, and next to closing the bill, the White Sisters did well enough. But "White Sisters" is not their name. The two girls appeared to be trying out or working in. The Three Donals closed the performance. Opening the bill was De Armo with juggling. After that came Josephine Kathryn (New Acts), a single.

Myles McCarthy, with Aida Wolcott, was third in his old sketch, "Can Dreams Come True?" It amused those in front, and the finish went particularly strong. Double Sims, who sings and talks while he cartoons, was next, and well received. A comic and a serial film were also on the bill.

Sims.

THE ELOPERS.

The producers of this "tab" playing the current week at the Union Square have shot considerably wide of the comedy mark, the greater part of the responsibility resting upon the musical repertoire, which fails to reveal anything beyond the ordinary program of popular numbers without a semblance of novelty to help. A succession of comedy "bits."

without effort to adhere to the main plot which became lost in the network of numbers, managed to hold sufficient interest throughout the performance to justify the engagement, but taken seriously as a contender for future booking, this particular aggregation looked up as a decidedly weak applicant.

It looked like well oiled one-nighter, the principals automatically delivering the routine of dialog that seemed consistent but uninteresting, the occasional appearance of the chorus (which registered well as a singing combination) bringing up a monotonous succession of situations that never approached the requirements of standard "tab" comedy.

A number of principals stood out in conspicuous spots registering points of ability in the absence of programs making individual comment impossible, but as a whole the performance was hardly up to expectations, the one noticeable redeeming feature being the ensemble work of the girls whose efforts reflected credit on the stage manager.

The equipment suggested a moderate expenditure with no pretense at "flash," although a neat set of costumes was displayed. "The Elopers" found things at the Square a bit different than the road, the 14th street audience having accumulated a early education on tabloid possibilities and by the quiet reception tendered this troupe, it was evident things were not running up to expectation.

As a one-night-stand affair, liberally billed and properly exploited "The Elopers" carry good financial possibilities, but coming into New York as a contender for tabloid honors there doesn't seem a possible chance.

Wynn.

REGENT.

The Regent, 118th street and 7th avenue, formerly playing pictures, now presents pop vaudeville. B. S. Moss recently leased the house and finds little trouble in keeping it going at a fast clip. The attendance Tuesday night would satisfy anyone. The Harlemites, however, have not lost their liking for features. This was demonstrated at the finish of the new five-reel release of the Metro, "The Middleman," closing the show no one walked out and the film received as much applause as any act on the bill. It was deserving of all it got, for the feature in there with the big finish, and the work of Albert Chevalier throughout is finished.

Ryan and Maybelle opened after a Heart-Sell Weekly, and passed quietly. The solo dance by the girl could be replaced by a song, for that is a bad spot in the turn. Kalsme and Co. followed with magical entertainment which bewildered the entire house. The floating ball is the best trick attempted besides a case illusion for a finish. They were well received. Dollie D'Anet displayed an elaborate gown and a fair voice in straight songs. After the weekly serial, Walter St. James and Co. scored one of the hits. The act cannot hope for any better time, for the cast is not any too good. The little comedy tried to appear to land at the proper time, breaking the dull spots. Joe Whitehead with his "nut" talk and songs put over the hit of the show. His little ditties and jokes were funny and consequently laughed at. De Pern Trio closed and held them. The lifting brought the boys applause returns.

FIFTH AVENUE.

Outside of the Fifth Avenue there is a painted eight-sheet board that announced "Eight Acts and Eight Pictures." That is splitting it 50-50. For those who like vaudeville and also for those who like pictures, nothing could be fairer. However, there are really seven acts of vaudeville, a travol and these, coupled with some pictures, frame a show that runs from a few minutes after eight until almost eleven o'clock.

The electric sign which formerly bore the names of the headline acts is missing from the front of the house, and at present there is a makeshift in its place. Monday night it bore the names of Marshall Montgomery and George Felix and the Barry Girls. These acts shared the headline honors for the first half of the week. Business was very good in spite of the damp evening, the entire lower floor being well filled at 8:15.

After the initial reels Frank Houghton and Co., in their comedy cycling specialty, opened the bill. The motor cycle feats put the act very big, although considerable improvement could be made if the machine's exhaust was muffled without detracting a bit from the value of the turn. Raymond and Heider held the second spot and passed nicely. There are spots in the turn that bespeak class, but against this is much small time material that detracts from the general value.

Billy Tuite's Collegians held the third spot and pulled down a nice little hit. A Chaplin comedy followed. Solly Ward and Lillian Fitzgerald (New Acts) preceded the Paramount Travel Talk, the latter carried on the program as a regular act. The travel reels, which are being issued by the Paramount Service, are supplemented by a number of slides and a lecturer. The latter has a pleasing delivery and scores his points. The feature is one that will attract and bring return business, as it is to be continued indefinitely as part of the program the first half of each week.

George Felix and the Barry Girls filled in the next position and scored nicely. One of the girls is singing "Carolina" and putting it over. The finish with the waltz bit got a number of laughs. Marshall Montgomery, who followed, did not seem to take his work at all seriously, but, nevertheless, was one of the big hits of the show.

Joe O'Meers, assisted by two girls and two men with a combination singing and wire act, closed the vaudeville portion, scoring an applause hit.

Fred.

BILLS NEXT WEEK (May 24)

In Vaudeville Theatres, Playing Three or Less Shows Daily

(All houses open for the week with Monday matinees, when not otherwise indicated.)
 Theatres listed as "Orpheum" without any further distinguishing description are on the Orpheum Circuit. Theatres with "Loew" following name are on the Loew Circuit.
 Agencies booking the houses are noted by single name or initials, such as "Orph." Orpheum Circuit—"U. S. O." United Booking Offices—"W. V. M. A." Western Vaudeville Managers' Association (Chicago)—"P." Pantages Circuit—"Inter," Interstate Circuit (booking through W. V. M. A.)—"M." James C. Matthews (Chicago).

New York

PALACE (orh)

Eva Tanguay

Clark & Hamilton

Hans Kronold

Allen Dinehart Co

Horlike Family

Du Calion

Dooley & Ruge

Mehan's Dogs

AMERICAN (loew)

Juggling Delisle

Purcella Bros

Kingsbury & Munson

Crawford & Broderick

Lucille & Cockie

Wahl & Jackson

Hoganny Troupe

Tom Mahoney

(One to fill)

2d half

Fox & Eschel

"Girl in Dark"

Hilton & Heath

Clark & Rose

Niblo & Nugent

"Ye Old Hallowe'en"

Hickville Minstrels

(Two to fill)

TTT-AVE (loew)

Ergott's Lilliputians

Richmond & Mann

Anderson & Burt

Valentine Vox

Wormwood's Animals

(One to fill)

2d half

Golden & West

Kingsbury & Munson

Sampson & Douglas

Honeyboy Minstrels

Harry Thomson

Gasch Sisters

NATIONAL (loew)

Francis & Ross

Smith & Farmer

James Grady Co

Golet Storts & L

Juggling Nelson

(One to fill)

2d half

Richmond & Mann

Jas McCurdy Co

Tom Mahoney

3 Donalds

(Two to fill)

GREELEY (loew)

Fox & Eschel

White Lie

Niblo & Nugent

Eisie Gilbert Co

El Cleve

Sampson & Douglas

Reddington & Grant

(One to fill)

2d half

Purcella Bros

Rae Parker

"Side Lights"

Smith & Farmer

"School Days"

Valentine Vox

Nip & Tuck

(One to fill)

BOULEVARD (loew)

Demarest & Collette

Ed Ford's Revue

"Side Lights"

Joe Kelcey

Wolgs & Girls

(One to fill)

2d half

Patricola & Meyers

Nichols Sisters

Roule Simes

"On The Veranda"

Lillian Watson

Alvin & Kenny

LINCOLN (loew)

Hilton & Heath

"Wrong or Right"

Col Jack George

Three Donalds

(Two to fill)

2d half

Francis & Ross

Wahl & Jackson

Chas L. Fletcher

"Fired from Yale"

Mayo & Tally

Paul Petching Co

ORPHEUM (loew)

Frank Ward

Rae Parker

"Fired from Yale"

Harry Thomson

Svengali

Rucker & Winifred

Gasch Sisters

Aerial LaValls

Demarest & Collette

"Wrong or Right"

Maidie DeLong

Svengali

Senator Murphy

Juggling Nelson

DELANCEY (loew)

Patricola & Meyers

Evelyn Cunningham

"School Days"

Cooper Bros

Stewart & Dakin

(Three to fill)

2d half

John LaVier

White Lie

Ward & Fitzgerald

Frank Stafford Co

Col Jack George

(Three to fill)

Coney Island

BRIGHTON (ubc)

Georgette & Antoinette

Claude Golden

Burns & Fulton

Chick Sales

Douglas Fairbanks Co

Lightner & Jordan

Finnagan & Edwards

Lillian Shaw

HENDERSON'S (ubc)

The Gladiators

THE HOGGANS

Hubert Dyer Co

Samoya

Whipple Huston Co

Hawthorne & Ingalls

Clinton Webb Co

Brooks & Bowen

T. Granville Co

Nan Halperin

Hubert Dyer Co

(One to fill)

BROOKLYN

TRINITY (ubc)

Lloyd & Adams

Walter Walter

Claire & Flo Gould

3 Leightons

Long Tack Sam

BOSTON

ORPHEUM (loew)

Tricia Friganza

Miles Campbell

Jane Connally Co

Mime Dore Opera Co

Kramer & Morton

Chas Ahern Co

Lal Mon Kim

Kerr & Weston

"Boudoir Girl"

PROSPECT (ubc)

Willard

Bernard Granville

I & B Smith

Murphy Nichols Co

Lillian Herlein

Will Rogers

Act Beautiful

Egredite Dogs

Julie Ring Co

SHUBERT (loew)

Force & Williams

Nichols Sisters

Ryan Richfield Co

Dale & Boyle

Alvin & Kenny

(Two to fill)

2d half

Frank Ward

White Lie

Niblo & Nugent

Eisie Gilbert Co

El Cleve

Sampson & Douglas

Reddington & Grant

(One to fill)

2d half

PURPLE (loew)

Paul Petching Co

James Grady Co

Golet Storts & L

Juggling Delisle

(One to fill)

2d half

Ed Ford's Revue

Crawford & Broderick

James Grady Co

Golet Storts & L

Juggling Delisle

(One to fill)

2d half

WARWICK (loew)

Anne Boyd

Golden & West

Woman & Morton

Tower & Darrell

Lew Palmore

Madison & DeLong

"Ye Old Hallowe'en"

Evans & Wilson

Landy Bros

(One to fill)

2d half

Ed. & Mrs. DeLong

James Grady Co

Golet Storts & L

Juggling Delisle

(One to fill)

2d half

THE PLAZA (ubc)

Black & White

Golding & Keating

6 Musical Marines

(One to fill)

2d half

Black & White

Ward & Winifred

Lunette Sisters

(One to fill)

2d half

THE PLAZA (ubc)

Black & White

Ward & Winifred

Lunette Sisters

(One to fill)

2d half

THE PLAZA (ubc)

Black & White

Ward & Winifred

Lunette Sisters

(One to fill)

2d half

THE PLAZA (ubc)

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(One to fill)

2d half

THE PLAZA (ubc)

Black & White

Ward & Winifred

Lunette Sisters

(One to fill)

2d half

THE PLAZA (ubc)

Black & White

Ward & Winifred

Lunette Sisters

(One to fill)

2d half

THE PLAZA (ubc)

Black & White

FILM STARS WON'T SUPPORT THOSE FROM THE LEGITIMATE

Lottie Briscoe Leaving Lubin for That Reason, It Is Said.
Francis X. Bushman Reported Having Left Essanay Likewise. Miss Briscoe With Lubin Over Three Years.

After three and one-half years with Lubin, Lottie Briscoe, Lubin's feminine star, is leaving the concern this week.

According to report, Miss Briscoe resigned for the same reason that led Francis X. Bushman to sever his connection with Essanay. Neither, it is said, would agree to play in films, in support of players drawn from the legitimate, who would have technically been placed above them in the casting of characters.

Lubin, according to the story, called upon Miss Briscoe to assume a role which would have been the "third party" of the film play. Resting upon her prerogative as a picture star, the girl declined to submit to the assignment, upon the ground it would be ill-fitting her position in the picture world to play secondary or thirdly to anyone of her sex.

Picture players, it is said, are surmising manufacturers have ulterior motives in casting well-known film players below legitimate people. The object, the picture players believe, is to lessen the film star's value, in order that the manufacturer engaging them may be more certain of them. "Legits" may play in one picture or more. It is not positive they will remain in the picture field, while the film players who have been in pictures altogether, will likely remain there. If secondarily cast, it is likely to lessen the demand for them by other manufacturers, and their acceptance of the secondary assignment would be practically an admission on their part the selection is agreeable to them. This is what the players say regarding it.

Mr. Bushman upon notifying Essanay he would depart, signed a contract with the Metro and is to be heavily featured by that concern. Miss Briscoe has entered into no future engagement as yet. She has been co-starred with Arthur Johnson of the Lubin while with that concern. Their long association in one stock company is a picture record. Mr. Johnson was lately reported ill and retired from active playing, for the present anyway.

ROUGH ON THE ENGLISH.

London, May 10.

An English newspaper, or more correctly speaking a Scotch one, makes a rather daring statement in print—one which would probably not be made by a purely English publication. It is to the effect that the British picture producer is lacking in imagination and for this reason the native film productions are inferior to those of other countries, especially America. The article goes on to quote a man connected with a large film renting establishment, as follows:

I know of only three producers in this country—two of whom are Americans—to whom I dare give script. Were it the best and most "practical" scenario ever written, every one of the others would decline to promise to carry out the author's instructions or to allow him to co-operate in any way. The average British producer is a person absolutely devoid of imagination, who, because he has been placed on a pedestal by the film manufacturer, thinks he can write scenarios, and accordingly looks upon the author as an interloper. American and French producers, on the other hand, invariably give full consideration to the author, and try to faithfully interpret his meaning. In America, indeed, the author, whenever possible, is present during the filming, and has many conferences with the producer. You have the same co-operation in Great Britain, in the theatre, between playwright and play-producer, and until it exists in British film production foreign films will continue to hold the market.

This unusual statement has stirred up considerable resentment in the picture fraternity in London, but when one considers that the majority of pictures shown in England are of American manufacture, it gives rise to the conclusion that possibly there is a modicum of truth in the allegation.

HOFFMAN'S PROMOTION.

M. H. Hoffman, with the Universal for the past five years, was notified Wednesday afternoon he had been appointed general manager of all the exchange territory covered by the U. service.

Hoffman was first in charge of the Springfield, Mass., branch, then transferred to the 23rd street, New York branch, and then later general manager of the eastern territory to Boston.

He becomes Carl Laemmle's right-hand man through the promotion and goes to the Coast within a few days to look over the new fences there.

Hoffman's appointment is a popular one, as he is one of the best-liked film men in the east.

HALF MILLION CO.

Chicago, May 19.

The Eagle Film Co. has been lately incorporated for \$500,000. The company will produce and manufacture feature and comedy films. The officers of the new company are Theodore Aaron, president; Martin S. Froemae, vice-president; Abe S. Roe, secretary and treasurer, and William J. Dunne, general manager. All of the directors are Chicago business men.

"THE GODDESS" AT \$20.

The Vitagraph serial film "The Goddess" is now being offered to exhibitors at a daily rental fee of \$20, the price originally scheduled when the serial was announced. This is \$5 cheaper than the figure listed last week and a reduction of \$10 on the amount decided upon when the picture was given a private showing at the Vitagraph theatre.

However, the Vita people insist upon the subscriber paying three weeks' rental in advance, one charge being for the first week's run and \$40 for the last two episodes, which will reach the exhibitor in 15 weeks. The latter amount is claimed to be necessary to pay for the advertising distributed through the local papers, although the exhibitors feel it is rather an imposition on the part of the manufacturer to look forward to them to guarantee the overhead expenses in advance.

ESTABROOK'S ADVANCE POLICY.

Howard Estabrook, author of "The Butterfly," a new feature released by the World Film Co. this week, established a unique precedent when he notified the trade papers he could not approve of the release in any way, the World having decided to market the film because of its shortage of available features.

Estabrook's communication is rather emphatic, claiming the release was made over his protest, the arrangement being for a subsequent rewriting of the original scenario, which was prevented through his absence. While the author issued his "warning" strictly as a matter of business and with the kindest personal feelings toward the manufacturer, his note is purely a diplomatic measure and is clearly intended to relieve the writer from all responsibility.

PENN'S NEW CENSOR LAW.

Philadelphia, May 19.

The Daix bill, establishing a new picture censorship board was signed Monday by Governor Brumbaugh.

The bill creates a commission of three, the chairman to receive \$3,000 a year, a secretary \$2,400, and a woman member \$2,500.

It is made unlawful to sell, lease, lend, exhibit or use any picture reel or view in Pennsylvania unless it has been duly approved by the State Board of Censors.

One-dollar fees for original inspection and duplicate are provided.

The new measure provides for seven clerks and stenographers, a chief inspector, six other inspectors, four operators and one assistant operator, a patcher and two messengers. The board is to have offices at Harrisburg and where else needed, provisions being made for projecting and inspecting rooms in Philadelphia.

NATIONAL NO-DRINK FILM.

The national Unitarian Temperance Society which yearly selects a picture which it exploits all over the world in its crusade against drink has selected "The Spender," a two-reel drama written by the Rev. Clarence J. Harris

ONE-REELERS GOING.

The incessant and increasing demand for features has resulted in throwing a scare into the manufacturers making one and two-reel subjects. So pronounced has been this insatiable cry for multiple-reel films manufacturers are beginning to arrange for the making only of features. Not only is this noticeable in dramatic subjects, but it is also true of the comedies. Most of the licensed and independent companies have made new announcements upon the one-reel film status.

One of the most important is that the Keystone one-reel comedies have been discontinued and it looks as though Essanay will issue no more one-reel Chaplins.

The Vitagraph has quit making one-reel pictures with its biggest stock people and the result has been that the Vita has been besieged with letters and missives asking why players like Anita Stewart, Edith Corey and Earl Williams are not exhibited in the short-part subjects any more. One reason the Vita returned was that these people are under big salaries and their service is necessarily called for in feature pictures.

The bottom has apparently dropped out of the one-part subjects. The demand has been so great for features that the Universal was forced to abandon the one-reel field practically on "first runs" in New York to the licensed companies.

RACIAL BILL PASSES.

Chicago, May 19.

The Illinois House of Representatives yesterday passed a bill prohibiting the exhibition of picture film that could be classed as racial.

The measure is evidently aimed at or was inspired by "The Birth of a Nation" and "The Nigger," two feature subjects now on the market.

CENSORS HOLDING UP "NATION."

Chicago, May 19.

The Illinois Board of Censors is regarding the opening of "The Birth of a Nation" film at the Illinois theatre. The management has the theatre under a lease and will place the big feature on exhibition as soon as they can secure the official O. K. of the Board. The general manager, secretary to Griffith and the chief operator of the company having the picture have been here since Tuesday of last week and have revised the film since showing it to the Board. Another showing is to be given this week.

Atlantic City, May 19.

"The Birth of a Nation" feature is to open here at the Apollo for an indefinite engagement in June. The feature people are to play the house on a percentage.

FIGHT FILM DRAWS \$5,500.

Montreal, May 19.

The Willard-Johnson fight film at the Gayety drew about \$5,500 gross last week. The film promoters secured favorable terms with the theatre through other houses also bidding for the feature.

MOVING PICTURES

STUDIO'S REVOLVING STAGE.

The Kinemacolor by installing a revolving stage in its studio at Whitestone, Long Island, thinks it is starting something other plants will follow.

Down at Whitestone where the Kinemacolor has a 60 x 60 studio, the new stage is nearing completion. When ready it will enable eight sets to whirl around in front of the cameras without entailing very much work. There are now three stages at the service of the Kinemacolor directors.

LAUDER PICTURES ON TOUR.

The Harry Lauder Talking Pictures have gone on tour, under the direction of William Morris. Ten shows are being operated, playing theatres on a percentage basis.

KID PICTURES.

The making of pictures suited for children is being taken up seriously by a number of film concerns, aided in their work by having the productions endorsed by various women's clubs and family publications.

One company has already turned out a number of pictures of this sort, using well-known nursery rhymes and kid stories for them.

PICTURING "SALAMANDER."

After a score of scenario writers had failed to make a satisfactory screen version of Owen Johnson's "The Salamander" Edward Corbett took the novel in hand and has written a script that will be picturized by the B. S. Moss eFeature Film Co. Eugene Sanger will direct the feature. A star is yet to be selected, the Moss Co. having several prominent people under consideration.

COAST ALCO ABSORBED.

San Francisco, May 19.

The All Star Features Distributors, Inc., a San Francisco company, has absorbed the Alco Film Corporation of California and the Pacific Feature Corporation. Sol L. Lesser is president of the All Star concern, which recently closed a deal to handle all the George Kleine attractions on the coast.

WAR TAX ARREST.

Chicago, May 19.

John Ahomous, proprietor of the Clifford theatre on the West Side, was arrested last week for failing to pay the war tax in accordance with the government ruling. This is the first actual arrest on this charge in the middle west.

Pathé Has Davis' "Galloper."

The picture makers have seized about everything Richard Harding Davis has ever written. The latest contract for one of his pieces was signed by Pathé for "The Galloper," which will be done by a large company under Donald MacKenzie's direction.

Raymond Hitchcock, Keystone.

Los Angeles, May 19.

Raymond Hitchcock has reached Los Angeles, for a Keystone film engagement.

NO MORE MOUNTED PAPER.

The fact that a great number of the larger exchanges have definitely decided to do away with mounted paper and hereafter distribute their sheets unmounted is a source of satisfaction to many exhibitors who look forward to receiving clean paper hereafter, instead of used lithos that never materially helped the general appearance of their lobby.

The sheets, unmounted, will be sold at eight cents each, the mounted paper having been rented at 15 cents and utilized until age made it useless.

SELIG'S TWO.

Among the most prominent changes in directors have occurred is that with the Selig forces. Marshall Neilan, formerly with Kalem and more recently playing big roles for the Famous Players and Lasky companies, has been engaged by Selig to direct a series of new comedy pictures to be entitled "Chronicles of Bloom Center."

Another new Selig man is Lloyd B. Carleton, formerly with Lubin and other companies. Carleton has started the directing of "The Escape," adapted from Charles Belmont Davis' magazine story.

BUILDING NEW STUDIO.

Wilkes-Barre, May 19.

The United States Motion Picture Co. in which James Walsh and Dan Hart are interested, is building a modern motion picture plant here for the production of two-reel comedies. Hart, who is active in local politics, secured the land from the Board of Trade.

DIRECTOR LEWIS LEAVING.

It is reported by the trade that Edgar Lewis, a Fox director, will leave that concern, and locate elsewhere in the film world. Mr. Lewis has directed several of the big Fox features, notably "The Nigger," "The Thief," "The Plunderer" and his present scenario, "The Bondman."

PRIEST LEAVES HIP.

Robert Priest has severed his connections with the Hippodrome as the picture booking manager.

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BIG "SCHOOL" SUSPENDS.

Owing to the activity and rigid investigation of the "theatrical schools" by Assistant District Attorney Howard C. Carter, one of the most widely advertised and foremost of these institutions closed last week, having changed its name two weeks previously. The owner found evidence against him was growing fast and suspended operations entirely.

STANDEE DECISION COMING.

Magistrate Walsh, sitting in the Flatbush (Brooklyn) court, will make public his ruling on the standee test case next Monday, having decided to postpone his decision one week from the date first announced.

The case arose out of the alleged violation of William Brand, proprietor of the New Albany theatre, Brooklyn, who was charged by the officer on post with permitting 35 people to stand in his auditorium. The postponement was decided upon to allow the magistrate sufficient time to confer with the fire and license commissioners.

REVIVAL OF "WAR."

With talk of war between the United States and Germany has sent the neighborhood exhibitors scurrying to the feature markets for war subjects.

Anything that has a war title or deals with nations opposing each other on the field of action has been seized quickly in the hope of proving a boon at the boxoffice. Six places within a stone's throw of Times Square last Saturday displayed some kind of a war feature.

CHRIS BROWN'S FILM CO.

The Reel Photoplay Co. was incorporated at Albany last week with a capital of \$100,000. Its officers are Bernard Levy, president; Chris O. Brown, vice-president and secretary, and Chas. Levy, treasurer.

The first release (June 1) will be a five-part feature called "Love and the Pennant," by Boveman Bulger, in which Mike Donlin will feature.

Grock and Partner are French eccentric musicians who would like to play in American vaudeville.

EXPOSITION ZONE.

Facing starvation and destitution the 31 residents of the Somali Village, which recently closed, are waiting to be dispossessed of the huts they have occupied since arrival at the Fair. Meanwhile, the immigration officials are trying to determine whether to send the unfortunate to Angel Island and eventually deport them to Africa or let them remain in this country if they can secure employment and prevent them becoming public charges. According to what Ahomous, the village chief, says, the Somalites were brought here from New York by Vahan Cardashian, Turkish commissioner to the fair, with whom was associated Congressman William S. Bennett of New York. The villagers were to receive \$750 per month, transportation and huts. In March, Cardashian cancelled his contract with them and the Exposition company attempted to run the concession, but the natives refused to do their dances, claiming they had not been paid in full for services rendered. The Exposition, therefore, disposed of the site to another concession and ordered the blacks to abandon their huts and get off the grounds, but the villagers are at a loss where to go or what to do. If they don't move their huts will be torn down, making matters more complicated unless the immigration officials solve the problem. It is understood that there is a slight possibility the Village may go to Chicago as an attraction at one of the parks or be added to Venice, Cal., but so far nothing definite has been settled.

Tuesday the Somali natives were sent to Angel Island, pending deportation to Africa.



LAURA HOPE CREWS

Who will make her picture screen debut in the Lasky-Belasco picturization of "The Fighting Hope."

NEW INCORPORATIONS.

Walter MacNamara Photo Play Co. \$150,000. C. Greens, C. M. Bruno, W. W. MacNamara, New York.

Shubert Hippodrome Exploitation Co. \$150,000. A Werner, M. Klein, C. A. Bird, New York.

The Phantoms Co. \$10,000. Pictures. R. W. Menzies, G. L. P. Vernon, W. H. Butler, New York.

Rembrandt Productions. \$5,000. Pictures. F. H. Rice, F. Knight, C. L. Loyd, New York.

LeVore Amusement Co. \$6,000. Theatrical. M. L. and E. Ornstein, B. A. Levine, New York.

Enterprise Film Co. \$10,000. G. B. and F. Stabel, Walter Almazov, Pall-sades, N. J.

International Amusement Co. \$2,000. Theodore C. Bloomberg, New York; Erich J. Mischa, New York; Leslie J. Casey, Atlantic City.

Palace Players Film Corp. \$50,000. W. G. Leslie, R. L. Noah, J. L. Hegeman, New York.

Euclid Producing Co. \$20,000. Theatrical. M. A. Lembeck, B. R. Deming, W. H. Elliott, New York.

Standard News Film. \$50,000. F. R. Jones, H. G. Fink, E. Galinger, New York.

Wentheater Photoplay Corp. \$10,000. E. Shaw, G. R. Benda, S. Bergoffen, Bronx.

Pleasure Palace. \$10,000. Pictures. M. Raff, F. Weiss, L. Sussman, Bronx.

Brighton Recreation Co. \$5,000. Amusements. T. A. Claire, J. E. Kenny, C. J. Keen, Brooklyn.

Gravelle Feature Film Corp. \$100,000. M. MacLeod, Eugenia H. VanBoss, M. Gravelle, New York.

Editorial University Theater Co. \$200,000. Pictures. A. A. Snowden, F. M. Williams, Andrew F. Murphy, New York.

The Other Side Photo Play Co. \$50,000. M. H. and L. H. Frohman, E. A. Meyersberg, New York.

Pharos Film Co. \$50,000. A. Marks, W. Hahn, J. A. Kelly, New York.

NEW BUILDINGS.

Plans have been filed for a new theatre, seating 4,000, to be built on the site of the Garden theatre, Lexington and Main avenues, Passaic, N. J., the estimated cost being \$250,000. When completed it will be one of the largest playhouses in the State of Jersey.

The Life Amusement Co., Michael Friedman, president, is to erect a two-story loft building and picture theater on the southwest corner of St. Nicholas avenue and 185th street, the estimated cost being \$60,000. The building will have a frontage of 78.11 feet and a depth of 194 feet. George F. Peilham is the architect.

Picker & Bennet have secured a plot of ground at the corner of Flatbush avenue and Cortelyou road, Brooklyn, and will erect a large photo play house which will seat 3,000 and will also have a roof garden accommodating 1,500. The cost has been estimated at \$250,000. This concern operates two large picture houses in New York.

Lynn, Mass., May 19. Ground was broken in Lawrence last week for a \$300,000 theatre which Michael R. Connolly and Simon Frankel, of Central Square theatre, this city, are financing, with Thomas F. Toomey and Napoleon L. Demara. It will be known as the City theatre and seat 3,000. The stage will be equipped to accommodate the largest of road productions. Whitney Construction Co., of New York, is doing the building. John R. Oldfield will probably be manager.

Work on the erection of the new theater to be erected at Waukegan, Ill., by George K. Spoor has been delayed somewhat owing to a carpenter's strike.

Milwaukee, May 19. A picture theatre, the decorative scheme of which will reflect a real touch of Orient, and the first of its kind in the middle west, is being planned for Charles Toy, a wealthy Chinaman of this city. The Theatre Unique will run the full length of the Toy building, 150 feet. The entrance will face Second street, a few doors from the Crystal, playing vaudeville. It will be completed Sept. 1. Admission, 25-50, with Chinese ushers and employees throughout. Seating capacity, 500.

Memorial services for Mr. and Mrs. Elbert Hubbard will be held at the Playhouse on 48th street Sunday (May 23) at 3 o'clock.

NOTICE.

During June, July and August, the regular meetings of the **WHITE RATS ACTORS' UNION** will be held on the First Tuesday of the Month.

The next meeting will take place June 1st, at 11.30 P. M., sharp.

FILM FLASHES

HOPP Gladys sports a hip.

Winifred Greenwood has joined the Lariat at the Colorado Springs studio.

Harry Pollard and wife, Margarita Fischer are no longer with the American.

Guy Oliver has completed his first picture for Selig entitled "The Angel of Spring."

Bert Ennis has severed his connections with the Ideal, New York.

Cora Drew, after a severe illness, is now back at picture work.

Vester Perry was arrested three times last week for speeding.

Vera Lewis has joined the Griffith-Mutual forces.

Harry Sheporwich, representing the World Film, has booked "Salambo" for a 25 days' run in twelve of the Proctor theatres.

Burr McIntosh and the "Colonel Carter of Carterville" feature will be turned loose to the exhibitors July 12.

The World gives July 19 as the release date for the Eugene O'Brien-Elaine Hammerstein feature, "The Moonstone."

The Pennsylvania exhibitors of the M. P. League hold a big meeting in Reading, Pa., in June.

Harry Mestayer has started as the leading man in the feature making of "The House of a Thousand Candles."

Violet MacMillen is to appear in a one-reeler entitled "Out of the Night," appearing as a cabaret dancer.

Charles Chaplin is working upon a 2,000 feet comedy film to be labeled "Work."

Texas is reported as making great strides in feature sales within the past year.

Hobart Bosworth is handling the lead in the Bosworth-Universal feature, "Shepherd of the Mines," a four reel written by Olga Clark.

A new ticket machine on the market is automatically selling tickets by electricity.

The big picture house near Woodsdale on the Long Island motor road has been turned into a garage.

Harvey E. Hanson, who owns the Palace, Antigo, is building a new picture house in that town, seating 1,400.

Albert Capellani, the French directing acquisition to the World forces, is making the new Robert Warwick feature, "The Face in the Moonlight."

Pathe has sent out samples of its base ball team known as the "Pathe Rooters." They won 28 and lost nine games last season.

The big ships of the U. S. navy are putting in orders for films to be shown while on the summer cruises.

Jeanette Bergard has been signed by George W. Lederer to appear in the film production of "Sunday," which he is producing.

African jungle pictures taken by Lady Grace Mackenzie last year are to be released by the Lady Mackenzie Film Co.

Ray Smallwood, director of the Grandin, plans to attend the big convention in Reading, Pa., the second week in June.

The Superbe has a picturesque trip planned along the Maine coast where a thriller or two will be cameraed this summer.

Otis Harlan is said to have signed with Selig to be featured in their comedies released under the Red Seal Brand.

Edwin August will take the Pyramid Co. to Reading, Pa., June 5, to absorb some of the real coal mining atmosphere that abounds there for a new Pyramid subject. The photo-players will attend the Exhibitors' Convention held in Reading a few days later.

The Majestic, Waukegan, Ill., has reopened with a picture and two nights a week vaudeville policy. Manager Forester promises to book acts from the Jones, Linck & Schaefer circuit.

Stuart Holmes has been signed by Fox to support Betty Nansen in "A Mother's Love." Gordon Edwards assisted by Rex Ingram will direct the picture.

The 6th and 7th Paramount travelogue release is devoted to Jamaica, showing the island from the tonneau of an auto that continually moves.

"Madam Butterfly" will probably be the subject for the screen appearance of Geraldine Ferrar, the Metropolitan star, who's under contract to Lasky.

Charles Winnegar, husband of Blanche King, and who's been in the vaudeville act with her, has signed with the L-KO to play comedy leads in two-and-three part comedies. Winnegar is now on the Coast at the L-KO studios.

Recent changes: J. H. Olimour to the United, Martha Boucher to Selig, Louise Rutter to Thanhouser, Jacques Jaccard back to the Warren Kerrigan Co., as director.

After traveling with the Buffalo Bill-Sells Floto circus absorbing real circus atmosphere for "Peggy of the Circus," the Henry McRae Co. has returned to its western studios.

Herbert Breton, in addition to directing "The Hunchback," the picture version of "The Two Orphans," also played the role of the crippled knife grinder boy.

Percy Helton, who appeared in "The Fairy and the Wolf" picture, has been engaged by Cohan & Harris for one of their shows next season.

"Stepping West," which will be released on the United program, will have Mabel Van Dyke as its star, her first picture with that concern.

Bosworth has issued an entirely new line of paper for its production "Hypocrites," which is being shown so successfully that it has been necessary to double the usual amount of paper.

Two plays by James Forbes, "The Chorus Lady" and "The Travelling Salesman," will be placed in film by Lasky. These are the first plays of this author to be secured by a picture concern.

The Famous Players will produce "The Dangerous Maid," with Sam Bernard, who was recently put under contract by this company to work before the camera in his former stage successes.

The first picture to show at Madison Square Garden next Monday will be a Lubin production "The Sporting Duchess" in six parts. The Garden will seat 12,000.

Jack Noble has arrived from the Coast to direct the screen version of "The Right of

Way" at the Hunter studios. This is the Rolfe feature which will have William Faversham as its star.

The Edward K. Lincoln Players have started work at the Pilot studios, Yonkers, N. Y., upon the new feature, "The Fighting Chance," by Robert Chambers. Jack Pratt, formerly with the All-Star, is directing.

A Russian Customs letter of recent date prohibits the importation of celluloid articles, including picture films, by parcel post. If any goods of this sort are found they will be confiscated.

A film is to be made by a German concern called "A Week of Reuter's Lies," to contradict in humorous style some of the German alleged falsehoods circulated by the English press agency of that name about the Germans.

Selig announces that it is going to make a nine-reel picture out of Ella Wheeler Wilcox's "Mispat," with the leads enacted by Tyrone Power and Kathryn Williams. Wheeler Wilcox will also be in the cast.

Harry Ravier and Glenwood Abbott have engaged Phraso, the Mechanical Doll which has been playing vaudeville, and will make a five-reel feature entitled "The Automatic Escort."

The Strand sent out an announcement late last week that through the similarity of the Bosworth feature, "Betty in Search of a Thriller," carded for this week there, with the former Elsie Janis film, "The Caprices of Kitty," the "Betty" picture would be withdrawn and "Brother Officers" substituted as this week's feature. Elsie Janis was also the principal in the "Betty" feature. Both were made by Bosworth.

The Motion Picture Exhibitors' Association of the Northwest reported in its Minneapolis convention the gross receipts for the meeting to the Association were \$2,000. Eighty-seven manufacturers were represented and more than 900 exhibitors registered with the registry clerk. The old officers were re-elected.

The mass meeting of Bronx exhibitors held last Thursday at the Art theater resulted in the election of the following officers: D. B. Picker, president; Chas. Goldreyer, vice president; A. B. Samuelson, secretary; Thomas Howard, treasurer. The officers of the Cinema Club who previously ruled the Bronx body came in for a measure of censoring. Lee Ochs, president of the New York local of the league presided.

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The subject is in one reel of about 1,000 feet unless otherwise noted.

RELEASED NEXT WEEK (May 24 to May 29, inc.)

MANUFACTURERS INDICATED BY ABBREVIATIONS, VIZ.:

GENERAL	UNIVERSAL	MUTUAL	UNITED
Vitagraph	V	Imp.	I
Biograph	B	Bison	B101
Kalem	K	Nestor	N
Lubin	L	Powers	P
Pathé	Pthe	Eclair	Ecl
Selig	S	Renaissance	Rx
Edison	E	Frontier	Front
Essanay	S-A	Victor	Vic
Kicine	KI	Gold Seal	G S
Melies	Mel	Joker	U
Ambrose	Amb	Universal Ike	U I
Columbus	Col	Sterling	Ster
Minn.	Mi	Big U	B U
Knickerbocker	Kkbr	L. K. O.	L K
		Lacommie	Lie

The subject is in one reel of about 1,000 feet unless otherwise noted.

MAY 24—MONDAY.

MUTUAL—In the Purple Hills, 2-reel dr. A; Keystone title not announced; The Cliff Fird, dr. Rel.

GENERAL—The Avenging Sea, dr. B; Rivals, 2-reel dr. K; Light o' Love, 2-reel, dr. B; and Hearst-Bell Pictorial, No. 41, 2-reel, dr. K; Jarr Visits His Home Town, com. V; Sally Castleton, Southerner, 3-reel dr. E; The Secret Price, dr. S-A; In the Wolf's Den (8th of the "Road of Strife" series), dr. L.

UNIVERSAL—Fifty Fifty, com. I; Hiram's Inheritance, com. J; A Witch of Salem Town, 2-reel dr. Vic.

UNITED—She Couldn't Get away, com. Luna; Love and Pies, com. Star.

MAY 25—TUESDAY.

MUTUAL—Fairy Fern Seed, 2-reel dr. T; The Rightful Theft, dr. Mai; The Stay-at-Home, dr. Be.

GENERAL—Captain Fracasse, 2-reel dr. B; Ham, the Detective, com. K; Matilda's Legacy, com. L; Two Brothers and a Girl, dr. S; The Esterbrook Case, 3-reel dr. V; Above the Abyss, 2-reel dr. S-A; All Cooked Up, com. E.

UNIVERSAL—Shattered Memories, 3-reel dr. G S; When Her Idol Fell, com. N.

UNITED—Bumped for Fair, com. Sup.

MAY 26—WEDNESDAY.

MUTUAL—Shorty's Trouble Sleep, 2-reel com-dr. Br.; Reprisal, dr. A; The Deadly Forum, dr. Rel.

GENERAL—The Man Who Could Not Sleep, dr. E; The Figure in Black, 2-reel dr. K; The Fable of "The Intermittent Fuser," com. S-A; The Story of a Glove, com. V; Mother's Birthday, dr. S; Her Other Self, 2-reel dr. L.

UNIVERSAL—Trickery, 2-reel dr. Lie; Broken Hearts and Pledges, com. L-KO; Universal Animated Weekly, No. 108, U.

UNITED—War at home, 2-reel dr. Grand.

MAY 27—THURSDAY.

MUTUAL—Hostage of the North, 2-reel dr. Pyrd.

COAST PICTURE NEWS.

By GUY PRICE.

Carlyle Blackwell is at work again.

Reina Valdea is now with the Features Ideal Co., at Hollywood.

D. W. Griffith has returned.

William Hinckley is playing with the Reliance and Majestic Co.

W. E. Lawrence and Charles Clary are keen rivals for the title of champion bag-puncher.

Howard Gaye, of foreign birth, is at the Reliance and Majestic studio.

Francella Billington is being featured in "A Child of God."

Jack Conway of the Majestic Mutual Co. has a hobby of raising chickens; he has added 50 more to his already large poultry crop.

Elmer Clifton was awarded with a Carnation runabout as the result of a prize raffle.

Thomas H. Ince is recovering from automobile injuries.

The New York Motion Picture Corporation has signed six legs to appear under the direction of Thomas H. Ince. They are Billie Burke, Frank Keenan, Willard Mack, Forrest Winsant, Julia Dean, Truly Shattuck and Lew S. Stone.

The fifth anniversary of the founding of Inceville will be celebrated May 10. Free Rodeo will be the entertainment.

Director Charles Swickard is heading a company of players this week on a trip to the Mojave desert.

Miriam Cooper is taking a vacation of a few weeks.

Catherine Henry is recovering from a spell of sickness.

Margaret Loweridge is visiting her sister, Mac Marsh.

W. E. Lawrence's hobby is hunting California birds.

Jess H. Buffum has joined the camera staff at the Universal as photographer for Director Murdock MacQuarrie.

Milton Fahrney, director in chief for David Horsley, has just completed his first Los Angeles picture under the Mina brand. He is producing his films in Hollywood until the new Horsley plant is finished.

Victory Bateman has joined Moroso-Boworth.

Dave Morris has been on the sick list but expects to be able to resume work in a few days.

Billy Sheer, of vaudeville, has joined the Keystone.

Pauline Bush returns to the Universal this week.

Louise Glaum was married quietly a short time ago to Harry Edwards, the head comedy director under "Pathe" Lehrman of the L-KO Co.

Jane Grey and Hale Hamilton have joined the New York.

Bennie Barrisscale, of the Ince, received word of the death of her mother, Mrs. Fannie Barrisscale, in New York City.

Dorothy Dalton arrived in Los Angeles this week and joined her husband, Lewis J. Cody of the New York.

William Gettinger has returned to work at Universal City, after an absence of two months.

"Army" Armstrong, cameraman of the Keystone, injured by bullet April 17 while creating comedies, is able to be about again.

Mrs. Lee Starrett, professionally known as Julianne Stuart, is visiting her sister, Edna Payne, leading lady with Features Co., at Hollywood.

B. A. Molter, of the stock at Universal City, is rapidly recovering from powder burns resulting from the premature explosion of a canon fire.

Lester R. Calvin and Anna Thornton have deserted the speaking stage for the camera at Universal City.

Ted Browning has been promoted to the directors' ranks at the Reliance and Majestic studios.

William D. Taylor, the producer, has accepted an engagement with the American of Santa Barbara for feature productions.

Mary Alden, vaudevillian, and Mary Alden, picture actress, are not the same woman. The vaudevillian Mary is with the "War Brides" playlet. The picture Mary is with the Mutual on the Coast.

FILM REVIEWS

F. P. STUDIO.

Less than two blocks away great sticks of dynamite were booming away now and then where the subway workers on 7th avenue were blasting rock and stone to make way for their irresistible subterranean march. Inside the Famous Players' studio at 213 West 28th street another army of workers were also making considerable noise, building new F. P. feature films.

Outside the Famous Players' studio entrance stood a yellow-bodied automobile. A chauffeur in service livery sat reading. In small letters on the side were the initials "J. M." It belonged to John Mason.

The chauffeur said that Mr. Mason had just started that day (May 13) upon a new picture for the F. P. He said Mason's picture work called him to the studios between 9 and 9:30 a. m. and that he stuck to his camera work until 4 or later.

Mason, who is playing in "The Song of Songs," doesn't have to stick long around the theater and it's an easy trick for him to jump into his machine and whisk down to the studio from 42d street.

Once inside the dark hallway leading to the elevator one finds a young man in uniform that looks as though he had copied Solly Lee's old uniform. He reminded one a great deal of Solly before Solly became so popular in the old Hammerstein regime and took on extraordupolis.

At the Famous Players are three men who are very much on the job every day that the studio opens its doors. They are Adolph Zukor, Daniel Frohman and Ben Schuleberg. Zukor is all over the place at one time. One minute he's consulting a director or talking to the office attaches and the very next he's smilingly greeting some guest or applicant for a studio job that has reached him through some one who claimed to know Mr. Zukor pretty well.

In a room off the main studio floor sat Mr. Frohman, reclining at ease in a chair, with a stout actor listening intently to what he said. Publicist Schuleberg was at his roll-top desk, trying to do three things at once. Between talking to visitors the "neutral press agent" was answering "phone calls and chewing desperately at the end of an ominous looking cigar.

Out in the studio, which had all doors closed and signs posted "No admittance" were shouts of supers and a gun shot that reverberated throughout the whole building. Now and then the voice of Director Kerwood could be heard above the din. Three companies under the supervision of the local directors who in turn are under Edwin S. Porter's direction.

One company vacated the studio the other day to go to Cuba the John Barrymore photoplayers going south to get outdoor color for the camerawork of "The Dictator." Oscar Eagle went along to direct this feature.

Sid Olcott, Jim Kirwood and Porter are at the local studio but none will have any night work at the works. Porter, so it's said, is the first to use "night camerawork."

The floor space of the F. P. is 100x200 feet. Each week new additions are being made to the equipment. Ben Schuleberg is willing to wager the F. P. has the best equipped studio in the east.

Porter is the man whose word carries the most weight in F. P. productions. Each Monday the F. P. heads meet at the studio and discuss future pieces and invariably book and play "scripts" are passed upon. Few outside scenario ideas are accepted by the board, as it is well enough supplied with novel stories, and stage plays not to need any others at present. A reorganization of the scenario department may occur within the near future and scenario-chief installed.

One thing is noteworthy about the studio. Nearly all the men who went there in April, 1912 are still in its employ. This taken in Richard Murphy, scenic artist Frank Meyer, laboratory superintendent and Billy Martinelli and H. Lyman Broenig, of the six camera experts.

Each production turned out by the Famous, barring "The Eternal City," which of course was taken amid foreign surroundings, has been developed in the 28th Street plant. The F. P. has everything at its beck and call in the local studio to take and make, ready for the screen, any kind of a feature. However "exteriors" are a different matter and the F. P. believes in sending players and camera men to the Saraha desert or to Medicine Hat if "atmosphere" is necessary.

THE IMPERIAL STUDIO.

One of the most complete laboratories and studios within the confines of Manhattan is that of the Imperial Motion Picture Co., which is managed and owned by John W. Mahan. The plant is in East 48th street near Second Avenue. It occupies three floors of a building which also houses the Lee Lash Studio.

The second floor is devoted to the studio proper. It has a stage 40 x 60, and last Saturday was used by the Titan Film Co., which is producing a series of two-reel comedies written by Capt. T. Leslie Peacock. The pictures are being directed by Edward Warren. Robert Olsen is the camera man. In the company playing two leads are Fraulein Fraunholz and Marjorie Williams. The latter is also appearing in "Experience."

On this same floor are the property departments, carpenter shop and 10 dressing rooms. There is a mezzanine balcony half way between the floor and the ceiling on which the office and two large dressing rooms are situated. The rear portion of this same floor is used as the drying room for the completed film copies. The developing and tinting departments are on the lower floor, and the films are sent to the drying and assembling rooms by means of electric dumbwaiters.

The plant has a capacity sufficient to turn out 300,000 feet of film a week. The building

is entirely fireproof, the main walls being 28 inches thick. The interior is fitted with a sprinkler system and all of the rooms are equipped with the latest fire prevention devices.

THE MOTH AND THE FLAME.

Edward Fletcher.....Stewart Baird
Mr. Dawson.....Edward Mordant
Douglas Rhodes.....Bradley Barker
Mr. Walton.....Arthur Donaldson
Marion Walton.....Adèle Rey
Mrs. Walton.....Dora M. Adams
Jeanette Graham.....Irene Howley
Jeanette's Boy.....Maurice Stewart

Four reels of old fashioned melodrama are the principal asset of the Famous Players feature "The Moth and the Flame" which has been released through the Paramount and is shown at the Broadway this week. The picture has been produced with infinite care by Sidney Olcott and the cast which while it contains no big name from the legitimate is entirely adequate at all times for the requirements of the various roles. The photoplay is an adaptation of the play of the same title written by the late Clyde Fitch. It contains the old, old story of the maiden wronged and then scorned, who appears at the opportune moment when her seducer is about to marry a young and unsuspecting girl and spoils what might have been a perfectly happy wedding. However "The Moth and The Flame" as a picture has much that is good and it will serve to entertain in a measure. Director Olcott has made most effective use of mirrors in several scenes and his party scene was most effective. However there is one point that might have been strengthened and that was in the cast. Stewart Baird as the heavy Edward Fletcher, had some much on the hero Douglas, played by Bradley Barker, both in appearance and acting ability, that one was almost sorry the latter got the girl in the long run, in spite of the fact that the story made it a necessity. There was one feature of the accompanying music at the Broadway showing distinctly noticeable and that was that each of the characters in the play had a musical motif which was played for each entrance. The old familiar ballad of the same title as the picture might have found a place in the musical accompaniment. It is still remembered by a great many people and to say the least it would lend atmosphere.

Fred.

A WOMAN'S RESURRECTION.

Katsuma Maslova.....Betty Nansen
Prince Dimitri Nekludof.....William J. Kelly
Simonson.....Edward Jose
Countess Sophia Ivanova.....Bertha Brundage
Ivan Shonbock.....Arthur Hoops
Jacoby.....Stuart Holmes
Selina.....J. B. Williams
Prince Kerschagen.....Edgar Davenport
Princess Kerschagen.....Ann Sutherland
Missie.....Frances Lorrimore
Marietta.....Cecilia Sydney

Fox placed its newest feature with Betty Nansen at the Hippodrome this week for its initial showing. The picture is in five reels, adapted from the novel of Leo Tolstol "The Resurrection." The story holds but its action surrounds circumstances that could just as well be left out of pictures altogether. Katsuma (Miss Nansen) comes to the home of Countess Sophia and the Prince Dimitri is smitten by her. He goes to her room and the inevitable happens. The picture leaps some months. She is shown deserted with a babe in her arms. The child dies. The mother goes the way of the wicked, wandering from one place to another. She is arrested for murdering a man by poisoning and is brought to trial. One of the jurymen is the Prince who wronged her. He feels that he must do something for her but does not see his way clear. She is sentenced to Siberia, the picture story taking place in Russia. After sentence is pronounced the Prince publicly says the girl is not guilty, that he was the cause of her fall and asks that the sentence be cancelled. This he is informed cannot be done without the order of the Czar. The woman goes to Siberia and the man follows. His servant manages to get in with the prisoners by changing clothes with one. The commander of the detachment of prisoners knowing what a life the woman had led tried to make bargains with her so that her life would not be unbearable. The servant sees these advances and for his master's sake and for a personal grudge, he attacks the commander who is saved by his soldiers. The servant is ordered to be flogged, which is done with another dose to come later. The woman hears there is to be more harm done to the man who tried to help her and she informs the commander she will do anything he wants. She goes to his house that night but is saved by the man who had first wronged her and his servant who had informed his master what was on foot. There is a fight in which the commander is shot and the girl jumps in front of the Prince and is also shot. She dies and that is her resurrection. J. Gordon Edwards directed the picture. He tried for Russian atmosphere but in a couple of instances it missed. The interior setting of the Countess' place was decidedly cheap. The cast has been well selected. Miss Nansen has a number of opportunities which she handles convincingly. William J. Kelly as the Prince handled well his acting but his general appearance was not Russian. Edward Jose with his very expressive face had a part that fitted him as did Stuart Holmes. "A Woman's Resurrection" will please those who like pictures with a theme such as this one.

THE SLIM PRINCESS.

There seems sufficient interest and comedy in the film version of this George Ade story to warrant its entry into the feature class, although at times it looked as though the adjustment of complications would be forced to an issue before the scheduled number of reels were utilized. The obvious lack of possibilities contained in the scenario were made apparent when the director took his principals away from the story proper to send them on a sight-seeing jaunt through Washington, surrounding the comedy atmosphere with a touch of the travelog species of photography, a scheme that failed to help to any extent, although on the other hand it didn't seem to deteriorate from the central value of the idea. The story is woven around the domestic difficulties of the Governor of Moreovia (Turkey) (Harry Dunkinson). His daughter has reached the marriageable age, but the country's law forbids the younger child to participate in the matrimonial ceremony until her elder sister has done so. The country's custom played havoc with the children's prospects, the elder girl being particularly slim, which wasn't considered stylish, since the young men preferred the plump species of womanhood. An American millionaire (Francis X. Bushman), avoiding legal service in his own country, happens to meet the slim princess (Ruth Stonehouse) and the stereotyped romantic love affair is embodied into the picture. The ensuing events partially succeeds in keeping the couple separated, but eventually the inevitable happens and the Count's worries are over. Bushman gives a capable performance, but his persistency in monopolizing the spotlight was ever noticeable. Miss Stonehouse, as the slim princess, was up to expectations, but handicapped by Bushman's ambitions, her role being of secondary importance. Wallace Beery in a character part, did exceptionally well with the supporting cast running to usual form. The photography was excellent in spots, but the portion showing views of the Capitol calls for little favorable comment. Graded as a modern feature, however, "The Slim Princess" runs a distant second to many other Essanay productions principally because it lacks that essential punch. The interest and comedy, what little there exists of the latter, being well brought out, will carry it through. Wynn.

WINNING THE FUTURITY.

After watching Walter Miller, the jockey, play the role of Walter Miller, the jockey, in this feature film of four parts one cannot help but think what a pity that pictures were not at their zenith when James Todhunter Sloan was at his prime among the riders. Sloan was some dresser and his clothes in the pictures when he was smart and dapper at the time his fame was great as the champion jockey of them all would have started something. Walter Miller didn't pay much attention to theudding up thing and he went about his picture acting as though every step was being coached as he went along. "Winning the Futurity" is claimed to be the work of the Walter Miller Feature Film Co., and is marketed by the Green Co. Miller, who has been very successful on the race track with his mounts, no doubt has sunk a bit of coin into this Miller feature. As all Americans, and English for that matter too, love horse racing and like the sport even in pictures the Miller Co. stands a good show of getting its money back on the film. On acting and general direction the picture is not a thing of beauty and joy forever. All the old by-play where the villain follows every move of the jockey and tries to drug him and his horse and later has the rider kidnapped is re-enacted. Miller rides a race with his horse drugged by the old bridle bit process. He is ruled out of the track. The big Futurity, worth \$70,000 to the winner, is about to take place and Miller was expected to ride the horse owned by the father of the girl he loves. After Miller exposes his rival's hand and is reinstated, his enemy has him attacked and taken far away in an auto. Miller thumps his captor and dives through a blazing doorway into a stream of water which he swims and reappears at the track in time to ride the winner. One sees roll after roll of bills in this picture. It is old fashioned melodrama all the way with Miller doing several physical battles with his enemies at different times. Some parts were excellently camouflaged and well staged. Others skidded along like a big auto on a very wet pavement. Granting many things "Winning the Futurity" will go to the best in the actions where Walter Miller is best known. The captions were not very explanatory and the first part of the film should have been devoted to a few feet telling what big races Walter Miller had won and how he became "the world's famous jockey." In the west and south where race tracks are not running, this picture will be like Greek to the average movie fans. It's not enough to merely see him win a film futurity.

Mark.

THE TRUMPET CALL.

London, May 1.

Another of the series of screen adaptations of well known melodramas by George R. Sims and Robert Buchanan, has been produced by the Neptune Film Co. It is entitled "The Trumpet Call," in three parts. It differs somewhat from the regulation melodramas turned out by this prolific pair of writers of 20 years ago, in that there is no heavy villain but a conscienceless villainess. She marries and ruins two different men, both of whom enlist, and although in the same regiment, neither one knows the other's life story. One takes to drink, and the other believing the woman is dead, marries again. A child is born of the second marriage, but when the man thinks he is a bigamist and that his child is nameless, he separates from what is

in reality his lawful wife, only to be reunited at the finish with a dying confession of the villainess. Still it is all effectively screened by that competent producer, Percy Nash, and while there is nothing especially original about the photography it is uniformly excellent and therefore entitled to a word of praise. The camera was handled by a man named Kroc. It seems to be pretty generally conceded that the operator is directly responsible in no small degree for the success of failure of a modern moving picture feature production, and that being the case, there is no valid reason why his name should not be mentioned in a review of the film. John.

PARAMOUNT'S FIRST YEAR.

The latter part of this month the Paramount Pictures Corporation will celebrate its first birthday. A year in the picture business is likened unto ten in any other line. Consequently Paramount, which has made rapid strides since its formation, has been celebrating a birthday on the average of every three months, at which intervals the service brought some new departure into its business.

With the formation of Paramount a year ago a number of ideas were brought into the feature film business theretofore never thought possible. Paramount started out immediately to secure the best theatres in the country to show its productions. The contracting was done for no less than one month and all held a 30-day cancellation clause. The feature picture business was shown something new when this was put into effect.

The expansion of Paramount after its formation was remarkable. The three feature picture concerns which furnished the program with its productions noted conditions and immediately began to enlarge upon their productions. The companies were Famous Players, Lasky and Bosworth. The Paramount in order that the film makers should not run ahead of it, started a world-wide advertising campaign that took in all of the leading publications and called for 24-sheet billboard advertising. A weekly publication, "Paramount Progress," following this plan, soon made its appearance and a few months later the Paramount Magazine was brought out, both of which deal directly with the doings of the Paramount.

The Paramount plan for grading its pictures was left to the exhibitors, each of whom sends in a report on each Paramount release shown. This is similar to the plan of resident managers in vaudeville, who send in weekly reports of the acts on their bills. The reports of the Paramount exhibitors are watched closely and according to them, the various pictures are graded.

The newest departure by Paramount is the releasing of a weekly travel picture of one reel. The company sent a number of camera men to take pictures in South America and the Islands in southern waters. The travel films are diversifying and fit nicely into any program.

The summing up of the Paramount's success was lately made public when it became known that its original manufacturers had renewed their Paramount agreements for a term of 25 years, the first agreement having been for one year only, the manufacturers bidding their time for a longer term to await the result of the experiment in "feature film service."

BILLS NEXT WEEK.

(Continued from page 16.)

Syracuse, N. Y. TEMPLE (ubo) Gracia Nardini Hayward Stamford Co Chas Thompson Murphy & Lachmar El Rey Sisters Tacoma PANTAGES (m) Ranous Nelson Co Winona Winter Richard the Great Florence Kayfield Barnes & Robinson Fern Bigelow & M Toledo KEITH'S (ubo) Van & Carrie Avery Mocoff Bros Kawana Japs (Three to All) Toronto HIP (ubo) Marvelous Kiek Gilbert & Barrett Deltrah & Deltrah Mack & Irwin Will Ward & Girls Billy McDermott "Clown Seal" YONGE ST (loew) Cunningham & B 4 Rubes El Cota Neil McKinley Walsh Bentay (Three to All) SCARBORO PK (ubo) Fred & Albert B Boucher's Circus Vancouver, B. C. LOEW'S Lawton Klein Bros

Waterloo, Ia. MAJESTIC (wva) Lewis & Norton Dunn & Deane Dunley & Merrill Galion (One to All) Wilkes-Barre, Pa. POLIS (ubo) Billo & Scholdi Stuart & Hall Josie Heather Co Moore & Young "Mile a Minute" (One to All) Md half Roethby & Everdeen Three Brownies Doris Wilson & Okusman "6 Peaches & Pair" (One to All) Winnipeg, Can. PANTAGES (m) Hanlon Bros Co Kelly & Galvin

Kitner Haynes & M Davis & Clark Morton Bros Worcester, Mass. POLIS (ubo) The Menards Moors & Wilson Savoy & Brennen Musical Marines 2d half The Holdsworths Jacob Katsman Co Jack Barnett Son Hill & Sylvanning

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VAUDEVILLE'S SWEETEST TENOR

CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week.

VARIETY'S
CHICAGO OFFICE:

CHICAGO

MAJESTIC
THEATRE BUILDING

Walter Tenwick, of the Butterfield, leaves on Saturday for a six-week vacation.

J. H. Gilmour, well known in the legitimate acting field here, has joined the United Photo Plays Co.

The Loew house in Saginaw closes this week. This is the opposition house to the Butterfield theatre there.

Charles Burkell has purchased the Empire in Rock Island, Ill. The house will be booked out of the Pantages office here next season.

Harriet Prunk, who has been touring with "The Debutantes," leaves that act to enter vaudeville shortly.

Hodges and Tyne did not like the way the audience received their efforts at the Avenue last week and left the bill.

Herschell Handler injured one of his hands last week and will be obliged to cancel some of his immediate bookings in consequence.

Rose De Mar, who was with the "Prize Winners" this season, will shortly appear in vaudeville with Paul Francis in a piano act.

The tow boat Dixie, upon which a travelling Bismarck Garden is preparing to put on a production with eighteen chorus girls and six principals.

The Dorsey Expedition pictures replaced the "Eternal City" at the Studebaker last Saturday night.

The Gilman sisters are about to produce a new act around here. The two are sisters to Mrs. Corey, who was Mabel Gilman.

show has been playing, was sunk last week when it ran into a stump near Monroe on the Mississippi River. The actors were saved.

John Hand, a famous band master and musician, is said to be dying at a hospital here.

Earl Fox, playing here with "Dancing Around," was operated on for appendicitis last week.

Bob Ferns, who just closed with "The Charming Widows," will enter vaudeville as a single act.

Mildred Woods, of Malley and Woods, was operated on last week and will be unable to appear for a week or so.

"The Frame Up" failed to appear at the Orpheum in South Bend the first half of this week and Jack Kennedy and Co. replaced them.

Forest Park opens May 22. Wichita Park opens the same day and the Kansas City Park opens on the 23d. All of these will be booked by J. C. Matthews in this city.

Barney Myers and party were forced to lay over here until Wednesday of this week while the car that takes them to Frisco was made right for the journey.

Leonard Hicks, accompanied by his wife, Lillian Millership, will make an automobile tour of the southern states starting from here this week.

Walter Keefe and C. H. Miles left for New York on Tuesday. They will meet, it is expected, with Marcus Loew and Aaron Jones while there to talk over next season's doings.

The members of the American Hospital board of directors are planning a banquet and ball to be held at the Auditorium the first week in June.

Romeo the Great, a monk, jumped into one of the boxes at the Great Northern Hip one afternoon last week and frightened a woman so that medical attendance was necessary.

It was quite a shock to many last week when they heard that Mayor Thompson refused to allow "The Birth of a Nation" to show. This town was considered a big money-making town for picture features of this kind.

Monte Wolf, who was in Australia working with Isabelle D'Armond, passed through Chicago early this week on his way to New York. Wolf left Australia about two months ago and is now traveling to London, where he will play in a revue.

Corelli, of Corelli and Gillette, broke a rib while performing at the Avenue here last week. They were to play East St. Louis the first part of this week and, despite the broken rib, Corelli meant to play it. A physician, however, persuaded him not to try. Hawley and Hawley were deputized for the act in East St. Louis.

Billy Wise obtained judgment for \$100 against Marie James, the agent, last week. Wise claimed Miss James booked him to play in a musical comedy sketch last season and he did not receive money due him alleged to be spent on transporting the company from one town to another. Miss James disclaimed responsibility but the court ruled against her.

According to the way the show given at the North American Restaurant goes it seems as

though most of the acts are used as "chasers." There is a three-act of the genuine rathskellar type that the patrons seem to like. Outside of this act there is a skate dancer, a double-voiced vocalist, a man and a woman who sing operatic selections, two jugglers and two girls who play saxophones. All acts but the real rathskellar singing trio do well in the chasing line.

AUDITORIUM (Bernard Ulrich, mgr.)—Closed.

BLACKSTONE (Edwin Wappeler, mgr.)—"The Shadow," with Ethel Barrymore, Third week. Doing fairly well.

CORT (U. J. Hermann, mgr.)—"Peg," with Peggy O'Neil. Opened successfully Sunday night. Fair business expected.

COHAN'S GRAND (Harry Ridings, mgr.)—"The Songbird," with Jane Cowl. Closing shortly after only fair run.

COLUMBIA (William Hoch, mgr.)—"The Blushing Bride."

CROWN (A. J. Kaufman, mgr.)—"Uncle Tom's Cabin."

GARRICK (John J. Garrick, mgr.)—"Dancing Around," with Al Jolson. Closes May 29. Big business. Sanader Revue opens May 30.

ILLINOIS (Augustine Pitou, mgr.)—Closed.

IMPERIAL (Joe Pilgrim, mgr.)—Pictures.

LA SALLE (Joseph Bransky, mgr.)—Musical.

al Stock. Doing big business at 10 and 20 cents.

NATIONAL (John Barrett, mgr.)—Picture.

OLYMPIC (George L. Warren, mgr.)—"Along Came Ruth," Fourth week. Doing fairly with dollar top price.

POWERS ("McLoch," with Holbrook Blinn's Co.) Opened Monday.

PRINCESS (Sam P. German, mgr.)—"The Lady in Red." Opened Tuesday.

VICTORIA (Howard Brodski, mgr.)—"Ten Nights in a Bar Room."

McVICKERS (J. G. Burch, mgr.; agent, Loew)—For the main attraction this week McVickers have outside the theatre a sign reading "Is it Charlie Chaplin?" This idea grew out of the fact that Menie Moore engaged for last season a comedian who resembles the slim comedian. In a big parade and two benefits this same chap has given performances in a Chaplin make-up. This week at McVickers he is doing the same act as at the benefits, mainly some knockabout antics with the help of two men and a woman. The audience seemed to be truly puzzled, but they gave the comedian a tremendous reception when he appeared in the Chaplin make-up. The act is rather silly, the only value being the make-up of the comedian, although he has possibilities in the rough comedy line. The business at the big house was on the capacity order, showing that the trick line in front of the theatre had its drawing quality. Stanley, Burns and Hall are three men who sing. They have the style of the present day rag singing act and in this sort of a turn manage to get by. The Hughes Musical Trio, consisting of two men and a woman, play various instruments, but do not get away from the beaten path made by musical acts of the small time variety. A sketch called "Night Hawk" has a cast above the average and a story that will hold small time interest. Suzanne Lehman is a ballad singer possessing a good voice. Her only applause came when she sang "Bird of Paradise" in ballad style. The Howard Sisters feature Hawaiian songs with harps. The Ten Chin troupe of Chinese performers seem to have followed closely the routine of the Long Tack Sam Troupe. While they do not attempt as pretentious a display as that act, they are fast workers and interested the audience sufficiently to make them the hit of the early afternoon show. At this big house the swinging of one Chinaman while hanging by his hair was made to look like a sensational trick. Daisy Harcourt had things her own way and was a very welcome comedy attraction to the bill.

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Week May 26, MARGUERITE CLARK in
"The Pretty Sister of Jose."

MAJESTIC (Fred Eberts, mgr.; agent, Olympia).—Seeming to foresee the extremely cold weather, the booking people of the Majestic have surely taken advantage of that condition by landing a corking vaudeville show. It is one of the best bills of the season and business started off with a big whoop on Monday. The evening show held almost a capacity house. Fritz Scheff and the Four Marx Brothers are placed in the drawing position on the bills. Comedy in five out of the nine acts provide a well balanced bill. Fritz Scheff was placed second from closing and with splendid singing and classy appearance made a great big hit. Miss Scheff takes no time to make changes but just sings and the audience were satisfied with that. After singing some of her old favorites the prima donna came back to a big hit singing "When I Leave the World Behind." The Four Marx Brothers showed to a big laughing and applause hit. The boys stopped the show in every sense of the word. The La Vars opened the show with a society dancing act that looks as though it might have grown out of a singing and dancing act in "one." The society efforts are spoiled by the man and the woman breaking into some old dancing steps every

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EMPRESS—Mrs. Louis James, in "Holding a Husband," entertaining Ned Nestor and his "Nine Sweethearts," pleased. Betty Duval was replaced by Vincent and Miller (men), laughable. Margaret Farrell, good entertainer. Jack Merlin, "added attraction," excellent. Leonard and Louie, opening the show gave satisfaction. Brown and May liked. The Tokyo Troupe of Japanese acrobats, in closing spot, well received.

CORT (Homer F. Curran, mgr.).—"Sari" (second week).

COLUMBIA (Gottlieb & Marx, mgrs.).—John Drew in "Rosemary" (first week).

4 Antwerp Girls
In a Musical Entertainment

Direction, ED. KELLER

now and then. The cake walk is also tried with the same results. Helen Scholder, a cellist, was number two and did remarkably well. Nevins and Erwood, on number three, started the comedy end of the show in smashing style. The black face team won many laughs and much applause. Hussey and Boyle had a hard spot following the Marx Brothers, but managed to get over a hit. The next appearance and good voice of Jack Boyle stood in good stead, while Hussey's fun was appreciated. Felix Adler was next to closing. His burlesque ventriloquial bit went over nicely. Maria Lo and Co., in artistic poses, closed the show and made the mistake of holding the pictures too long. The audience got restless and few were left when the act got finished.

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OPRHEUM.—Miss Mariska Aldrich, late of grand opera, given much prominence in the outside and program billing, scored with her songs. Bert Leslie and Co. registered big hit. Bankoff and Girrie, liked. Louise Galliway, enthusiastically received. Ideal (holdover), closed show successfully. Cheerbert's Manchurians (holdover), opened well. Emma Carus, went big. Lew Dockstader (holdover), popular. Norfson and Holdsworth, veterans, favorable impression.

EMPEROR.—Mrs. Louis James, in "Holding a Husband," entertaining. Ned Nestor and his "Nine Sweethearts," pleased. Betty Duval was replaced by Vincent and Miller (men), laughable. Margaret Farrell, good entertainer. Jack Merlin, "added attraction," excellent. Leonard and Louie, opening the show gave satisfaction. Brown and May liked. The Tokyo Troupe of Japanese acrobats, in closing spot, well received.

CORT (Homer F. Curran, mgr.).—"Sari" (second week).

COLUMBIA (Gottlieb & Marx, mgrs.).—John Drew in "Rosemary" (first week).

THE BUILDER OF BRIDGES

THIS Gustave Frohman photo production is a drama by Alfred Sutro, strong and compelling when first enacted, and now increased in interest through the possibilities of the camera. The first screen appearance of C. Aubrey Smith has in support a powerful cast of experienced actors selected for individual fitness and including G. W. Anson, Jack B. Sherrill, Ed. R. Mawson, Fred Eric, Sidney Mason, Marie Edith Wells, Helen Weir and Kate Meek.

Scenic locations ranging from massive interiors to the swaying cable hoist of a huge bridge, contribute to the action without dominating it. Skillful stage technique is splendidly exemplified in the direction of George Irving.

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ALCAZAR (Belasco & Meyer, mgrs.)—Kob & Dill, "This Way Out" (seventh week).
WIGWAM (Jos. F. Bauer, mgr.)—Del. S. Lawrence Dramatic Players.

PRINCESS (Bert Levy, lessee and mgr.; agent, Levy).—Vaudeville.

HIPPODROME (Wm. Ely, mgr.; agent, W. S. V. A.).—Vaudeville.

The Princess theatre is doing a remarkable business.

The Savoy booked in a film entitled "The Head Hunters" last week, but closed it in the middle of the week because of bad business.

The Ye Liberty theatre, Oakland, is said to be doing the worst business in its history as a dramatic stock house.

As a special attraction of early schedule the Exposition management announces that it has secured the Salinas Rodeo.

Salaries offered acts booked on the coast here are said to be lower at present than ever offered acts in history of coast vaudeville.

Last week William Ely, formerly manager of the Bakersfield Opera House, succeeded Louis Lissner as manager of the Hippodrome.

A number of performers employed on the "Zone" doing ballyhoo work quit this week, claiming they were threatened with salary cut if they wanted to continue working.

Patrick Conway and John Phillip Sousa have been engaged to fill special engagements at the Exposition with their musical aggregations during the summer months.

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STAR (P. C. Cornell, mgr.).—Bonstelle Co. doing big business with "Kitty MacKay," Delightful comedy drama pleasing big audiences.

HIPPODROME (Henry Marcus, mgr.).—"The Shooting of Dan McGrew," in film, drew well. "The College Widow," last half. Business fair.

GAYETY (J. M. Ward, mgr.).—"Tango

Queens," with Tom Coyne, to capacity all week. Next, "College Girls."

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OLYMPIC (Charles Denzinger, mgr.; agent, Sun).—Commemorating year's successful run of pop vaudeville and picture policy. Headlining is a complete one-act musical comedy "In Poppoland." Entirely new and a big hit. Copeland, Draper and Co., are old-time favorites; Jenette Young, wins great applause "Follies of Vaudeville," featured; Fred Webster, great; Bell and Eva, sensation; Gordon and Kinley, go over big. Capacity business. Big time bill at popular prices.

PALACE & STRAND (Harold Edel, mgr.). Doing good with feature movies.

ACADEMY (Jules Michaels, mgr.).—Tonic Operatic Duo, heads vaudeville bill with great success; Hickville Minstrels, a riot; Kublick, a marvel; "The Naked Truth," feature photo play, draws well. Good business.

Despite bankruptcy proceedings brought in United States district court last week against the Garden Theatre Company, Inc., a movie program was shown on Sunday. The house was formerly a burlesque theatre and prior to the opening of the Gayety, the company's new house, enjoyed big business. Since closing

the theatre has been used as a fight arena, stunts being staged every Monday evening.

A number of uptown movie houses have increased their Sunday afternoon business by installing a baseball playground, portraying for their patrons the games being staged away from home by either the Fed's or International ball club.

CINCINNATI.

BY HARRY V. MARTIN.

KEITH'S (John F. Royal, mgr.; agent, U. B. O.).—Rose Valerio Sextet, Toby Claude and William Smythe, William H. Murphy, Blanche Nichols and Co., Rae Eleanor Ball, Harrison Brockbank and Co., in "The Drummer of the Seventy-Sixth," James H. Cullen, Lyons and Yocco, "Long Tack Sam" and Co.

GRAND.—Pictures.

LYRIC.—Pictures.

WALNUT (George Fish, mgr.; S-H.).—Monday afternoon and evening, Chicago Little Theatre Co. in "Trojan Women." Gentry Brothers show Monday, Tuesday and Wednesday.

GERMAN THEATRE (Otto Schmid, mgr.);

stock).—Farewell annual performance, Sunday night, "My Friend Teddy."

CHESTER PARK (L. M. Martin, mgr.).—Vaudeville bill, Marimeen Four, Jimmie Pease, The Larconians, Jonathan, Imperial Japs.

DETROIT.

BY JASON SMITH.

TEMPLE (C. G. Williams, mgr.; U. B. O.; rehearsal Monday 10).—Beatrice Herford, an artist; Ray Samuels, hit; Alexander Kidd, went big; McKay and Ardine, very good; Harry Holman and Co., satisfying sketch; Mallia and Bart, good. Five Annapolis Boys, harmonious singers Ford and Truly, pleased.

ORPHEUM (Harry Wanda, mgr.; Loew).—"Inside the Lines," excellent; Fravoll, opened; Meeker and Morris, pleased; Juliette Dyke, big; Bob Hall, well liked; Mennetti and Sidell, acrobats.

MILES (Dr. Paul C. Dullitz, mgr.).—Pic-tel's cabaret, very good; Lamb and Klinger, good; Si Jenks, good; Edwin Kenugh and Co., good sketch; Teresa Miller, pleased; Juggling Normans, good; Coins Dogs, opened.

GARRICK (Richard H. Lawrence, mgr.).—All Over Town, with Joseph Santley. Big business. Next, "Maid in America."

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in

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DETROIT (Harry Parent, mgr.).—Christie Macdonald in "Sweethearts," Neff, Margaret Anglin.

LYCEUM (A. R. Warner, mgr.).—Vaughan Glaser in "The House of a Thousand Can-

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iles." Next, "He Fell in Love With His Wife."

AVENUE (Frank Drew, mgr.)—"More to be Pitted than Scorned." Next, "Carmen."

GAYETY (James Ward, mgr.)—"The Col-

lege Girls, Next, "September Morning Stories."

HAWAII.

By E. C. VAUGHAN.

HONOLULU, April 30.
BIJOU (J. H. Magen, mgr.)—Bevani G. O. Co. four weeks from April 15.
YE LIBERTY, EMPIRE (J. H. Magee, mgr.)—HAWAII (Mrs. I. Scharlin, mgr.)—POPULAR (J. Bredhoff, mgr.)—Pictures.
OPERA HOUSE—Mine Augette Forest, Concert.

KANSAS CITY.

By H. A. DARROUGH.

GLOBE—Flynn and McLaughlin, clever; Sullivan and Mason, laughs; Ellsworth and Linda, good; Three Lubins, pleased. Three Alvarado; Galion, excellent.
EMPEROR—Vaudville.
SHUBERT—Dark.
HIPPODROME—Vaudville.
ORPHEUM—Dark.
AUDITORIUM—Stock.
GRAND—Dark.

The Orpheum closed Saturday night after a poor season, the new house helping along during the middle of the year.

Electric Park, the only amusement park here, opens Sunday, May 23, playing vaudeville booked by the Orpheum circuit.

LOS ANGELES
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GUY PRICE, Correspondent

ORPHEUM (Clarence Brown, mgr.; U. B. O.)—Week 10. Julia Curtis, hit; Alan Brooks and Co., well received; Frances Lucille and Jimmy Lucas, good; Morton and Moore, pleasing; Two Cartoons, mediocre; Fred J. Ardath and Co., fair; "The Three Ribes," entertaining; Andrew Tombes and Co., repeated successfully.

EMPEROR (Harry Follette, mgr.; Loew)—Week 10. Cavanaugh and McBride, went big; Marle Russell, well applauded; Frey Twins, big; Ray Snow, big laugh; Warren and Francis, artistic dancers; Arno and Stickney, amusing.

REPUBLIC (Al. Watson, mgr.; Levey)—Week 10. Rose and Kent, very good; "Dancing Parkers," artistic dancers; Keith and

VERNON
Care Vernon Villa
Prairie Du Chien, Wisc.

King, fair; Leo Stansane, entertaining; Boyd and St. Clair, pleasing; John P. Brace, just fair; The Moulins, went well; Grace Wallace, passably pleasing; Three De Lyons, ordinary; Oppelt, amusing; Fox and Evans, fair; Kelly's animal act, entertaining.

HIPPODROME (Lester Fountain, mgr.; Western States)—Week 10. Herbert Brooks and Co., entertaining; Captain Powers, very good; Skatelles, cleverly done; Abram and Johns, well presented playlet; Lucille Tilton, pleasing; Hogan and Rose, passable; Harry Le Vail, passed nicely.

BURBANK—"The Unchaste Woman." MASON—Anna Pavlova.
MOROSCO—Creator's Band.
CENTURY—Burlesque.

Christine Norman goes east next week.

Morocco has accepted a new play by Elmer Harris.

Irving V. Augur, of San Francisco, is now managing the Opry. Seth D. Perkins now devotes his attention to the Woodley.

Robert Burton has returned from the east.

Robert Morris, late of "The Bird of Paradise," will motor to Los Angeles from Denver the latter part of the month.

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New York

David Hartford, well known here as a director, has gone to Detroit, where his wife is ill.

Dick Ferris and Florence Stone leave May 26 for Minneapolis to re-enter stock.

Henry Russell, the opera impresario, has left for the east.

W. H. Clune is trying to decide whether or not to embark into film making.

Louis Anspacher, the author, and wife (Katherine Kidder) have left for the east. He

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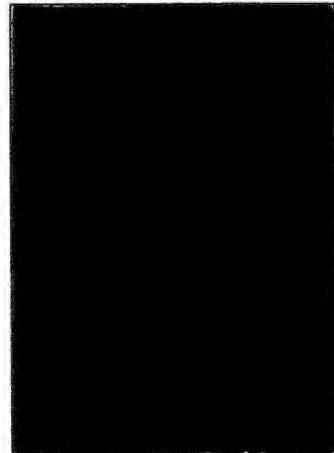
among the very few expert "song readers" extant. His enunciation is faultless and he never fails to leave that necessary impression with each rendition.

Mr. Greene has consistently established records throughout the middle-west where he is a permanent favorite and has been a valued and appreciated client of the Waterson, Berlin & Snyder house, having introduced a large portion of our entire catalog.

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One hardly needs the stereotyped introduction to petite Dorothy Brenner whose presence in "The Candy Shop" established that offering among the list of the past season's road successes. Endowed with a charming hypnotic personality and a fund of beauty that forces the inevitable second glance, she is bound to stand out conspicuously in any organization of talent.

Ever since her introduction to vaudeville Miss Brenner has been a loyal client of the Waterson, Berlin & Snyder house.



catalog, her latest selection for professional use being "My Bird of Paradise," in the popularization of which she has been invaluable.

Particularly clever and a natural artist, she is capably equipped with sufficient business ability to understand the proper angles of the song market and her registration as a permanent patron of the Waterson, Berlin & Snyder house is a compliment to the organization that speaks volumes in itself.

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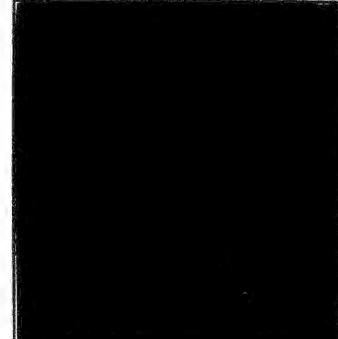
McKay and Ardine's specialty includes "Kentucky Home," "Paradise" and "Bulletin Boards," three sure-thing hits from the Waterson, Berlin & Snyder catalog and three numbers that have never failed to count in corralling the applause.

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Julian Eltinge and Ruth Roland won a cup
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Violinsky.

MILWAUKEE

BY P. G. MORGAN.

MAJESTIC (James A. Higher, mgr.; agent,
Orph.).—Conroy and LeMaire, big; Whiting
and Burt, excellent; Mary Show, fine; Marie
Nordstrom, delighted; J. C. Nugent, pleased;
Bradley and Morris, liked; Brown-Fletcher
Trio, appreciated; Burdella Patterson, fair.

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JIMSEY JORDAN, Mgr.

CRYSTAL (William Gray, mgr.; agent,
Loew).—Althoff Sisters, easy hit; "The Law,"
excellent; Lounso Cox, good; Karl Emmy's
Pets, fine; "The Clubman and the Suffra-
gette," pleased.

DAVIDSON (Sherman Brown, mgr.; agent,
Ind.).—Elise Ferguson in "The Outcome,"
first half; 20. Rose Stahl in "The Perfect
Lady"; 24. Mrs. Patrick Campbell in "Pyg-
malion."

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SHUBERT (C. A. Niggemeyer, mgr.)—Shubert Theatre Stock Co. in "Baby Mine." 24, "Rebecca of Sunnybrook Farm."

FABST (Ludwig Kraiss, mgr.)—Fabst German Stock Co. in "Wie Man Millionär Wird." 10, "Seine Sekundatin."

GAYETY (J. W. Whitehead, mgr.)—Zalilah's "Own Show."

The theatrical season at Milwaukee comes to a close this month, the Majestic, Orpheum house, has notices posted for closing May 30, the Crystal posted their two weeks' notice this week, the Gayety, main wheel Columbia burlesque, closes to-night, May 22, with Zalilah's show. The Shubert, stock, will continue for a few weeks longer. The Empress will open May 28 with stock burlesque with a company of 22 at 10-20-30. The opening attraction being the "Dandy Girls," with Wallie Brooks as director. Mr. Brooks is of the Academy theatre, Pittsburgh, which came to a sudden closing recently and which house, was said, not to have paid salaries.

NEW ORLEANS.

By O. M. SAMUELS.

HIPPODROME (Jake Miller, mgr.)—Vaudeville.

ALAMO (Will Guerlinger, mgr.)—Vaudeville.

SPANISH FORT (M. S. Sloan, mgr.)—Paoletti's Band and Dancers.

George Hill is spending the summer here.

Max Fink left the act known as Klein, Yoste

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and Fink, in this city, going back to New York.

Jack Gardener says that following an opening act makes one feel like a two-spot.

William Westfield, of New York, has leased the Athenaeum, New Orleans' largest auditorium, and will institute a picture policy there, commencing May 30. "The Heart of Mary-land" will be the initial attraction.

The original scenery used by Henrietta Crozman in "Thou Shalt Not Kill" is still at the Orpheum, where it was seized several months ago by an attorney representing the U. S. Lithograph Co.

Eugene West has placed Comte Rose de la Hail Sis under contract. West took the Count because of the war.

late Saturday evening a local dramatic critic stopped at a picture theatre, and, thinking he'd josh the manager, presented his card, asking permission to interview Charlie Chaplin. "Sorry I can't oblige you," the manager replied, "but he will be canned after this show."

The Orpheum closed the most successful season in its history Sunday evening, both from an artistic and business standpoint. No small measure of credit for this consummation is due to the local manager, Arthur B. White, whose zeal, energy and unique advertising methods contributed materially in increasing the gross receipts.

PHILADELPHIA

VARIETY'S
PHILADELPHIA OFFICE
605 Keith Theater Building
JOHN J. BURNES, Correspondent

KEITH'S (Harry T. Jordan, mgr.; agent, U. B. O.)—This week's show has many new faces that have not been seen at this house before. The bill did not look strong on paper and while it rounded out to be a very satisfactory show, it was not up to the standard of those of the previous weeks. Kerr and Weston opened with some good eccentric dancing. They offered something different in dances, among which was cakewalk. They closed to a big hand. Prince Lal Mon Kha, a Chinese tenor, sang a number of songs in a pleasing voice. He gained a big laugh at the close, when he sang a rag song in Chinese. Norton and Nicholson presented a sketch that created many laughs through the many uses they made of a limited number of household utensils. Claire Rochester rendered a number of selections in a voice that was noticeably hoarse. Fridowsky Troupe were highly entertaining in their singing and dancing. The women do little, with the men doing some very good Russian Whirlwind Dancing. Hans

BROADWAY—Vaudeville and pictures.
VICTORIA—Vaudeville and pictures.
PALACE—Vaudeville and pictures.
ADELPHI—Kitty McKay.
LYRIC—Ralph Hers in "Find the Woman."
WALNUT—Ingeroll Stock. "The End of the Bridge."
WOODBINE PARK—Royster-Dudley Opera Co. "The Red Widow."
FORREST—Pictures.
GARRICK—Pictures.
STANLEY—Pictures.
GLOBE—Pictures.
CHESTNUT ST.—Pictures.

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Kronold played a number of well chosen sentimental selections. He was thoroughly appreciated and responded twice to encores. The headline attraction was Edith Taillerro in "A Breath of Virginia." Miss Taillerro was given a big hand. Donahue and Stewart were easily the laughing hit of the show and nearly carried away the applause honors. Howard Novelty, an offering of posies and dogs in a special setting, proved attractive. The ponies and dogs are very well groomed and make an excellent appearance. They were liked by the few remaining.

BIJOU (Joseph C. Dougherty, mgr.; agent, U. B. O.)—Comedy pictures were followed by George Moore, a juggler. He was successful, taking two bows. Lester, Le Roy and Davis, three men, put over some very good harmony and singing, singing with some good comedy. They were a decided hit. Nan Astor, a female ventriloquist, also went big. This woman works in an interior setting of a railroad station with a number of dummies and props, all of which could be easily eliminated, as she puts everything over with the dummy of a small boy. By working in one with the same routine she now does with the "boy" she would have no trouble in getting over.

Billed as "The Big Surprise" was an act that stopped the show and made a pronounced hit. It consists of a woman, who attempts to sing and is interrupted by a number of male and female "plants" in the audience. Then follows a rapid fire talk between the different plants, which is bright and snappy and contains real good comedy. They close, cabaret through the house and received a big hand. Karava Myronoff closed. The big musical instrument was not working properly and was unable to hold them in.

GRAND—"Six Peaches and a Pear." Flanagan and Edwards, Jarrow, Benjamin Klevan, Goldmark and Keating. Three Jannettes.

NIXON—"Sal, the Circus Girl," "The Garden of Song." Donovan and Lee, Harry and Anna Seymour, Frank Morell, Carlos Casero.

COLONIAL—Vaudeville and pictures.

BROADWAY—Vaudeville and pictures.

VICTORIA—Vaudeville and pictures.

PALACE—Vaudeville and pictures.

ADELPHI—Kitty McKay.

LYRIC—Ralph Hers in "Find the Woman."

WALNUT—Ingeroll Stock. "The End of the Bridge."

WOODBINE PARK—Royster-Dudley Opera Co. "The Red Widow."

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GAYETY—Stock burlesque.

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BY C. J. BENMAN.

EMPEROR—Everybody, a sketch in four acts, very pleasing; Geo. Yamane also pleases; Belaire Bros., received with favor; Elizabeth Cutty, very well liked; Shaw and Lee, cordially received.

NEW PRINCESS—Split week. 1st half, Lady Alice's Pets, Burns, Brown and Burns, Hager and Goodwin, Dunley and Merrill, pic-

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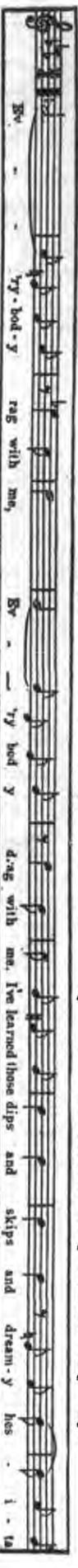
What's that sneaky, freaky, creepy melody?
It just takes me, makes me restless as can be;

It goes to my heart, my head, my feet,

I'll give anybody in the house my seat. I want to

Dance, dance, dance, dance 'till I drop—

I don't ever want to stop this raggin'.



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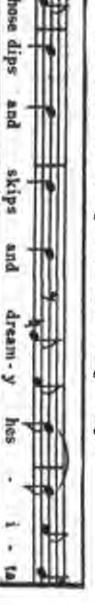
Sonata's clever but he never played like this;
This just thrills me and it fills me full of bliss;

There it goes again! that sweet refrain!

Every note reminds me of an Angel strain! Come on and

Dance, dance, dance, then dance some more—

Well wear out this old piano floor completely.



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"ALABAMA JUBILEE"

"COME OVER TO DOVER"

"WRAP ME IN A BUNDLE"

"EVERYBODY RAG WITH ME"

"CHINATOWN, MY CHINATOWN"

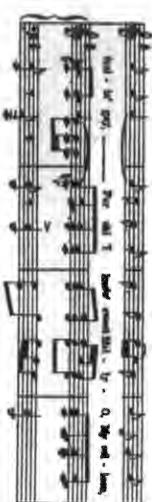
"OVER THE HILLS TO MARY"

"I'M ON MY WAY TO DUBLIN BAY"

"I WANT A LITTLE LOVE FROM YOU"

"WHEN I WAS A DREAMER"

and "GERALDINE WALTZES"



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E. C. B. in the Cleveland "News," says:

"It is quite the best musical comedy seen here this season is Joseph Santley's 'All Over Town' at the Colonial this week. With a cast carelessly gay, and tintured with spontaneity, tuneful melodies, and dancing presentable to the most fastidious. Santley's production easily takes rank over the Follies, and probably over the The Passing Show. Mr. Santley is himself. He trips and sings even more pleasingly than in 'When Dreams Come True'."

The Pittsburgh "Leader" says:

"One of the best musical revues ever seen in Pittsburgh, if not the best, is being produced at the Alvin Theatre this week. 'All Over Town' is the title, and it serves as a stellar vehicle for Joseph Santley. It is a new play on its way to Chicago for a summer run at the Garrick Theatre.

"From the enthusiasm displayed by the Alvin patrons, it is a modest prophecy that its Chicago run should last until the snow flies. The youthful star, Joseph Santley, has furnished the book of the play, and there are few young men on the American stage today who can rival Santley in anything he undertakes."

What the Papers Are Saying About

Joseph Santley

and his new musical revue
"ALL OVER TOWN"

Book by
JOSEPH SANTLEY

Lyrics by
HARRY B. SMITH

Music by
SILVIO HEIN

Gardner Mack in the Washington "Times," says:

"Joseph Santley, as the youthful hero, surprised even his friends with a bit of real character acting ability he displayed for a few minutes as an old man. His dancing was of the kind which makes it apparent why latter day musical comedies invariably contain parts that recall Santley to mind whenever they are seen."

Archie Bell in the Cleveland "Leader," says:

"'All Over Town' gayest revue ever presented. Briefly defining it, I would venture to call it a Winter Garden Show, plus Joseph Santley. It has all the ginger and dash and swirl of the former, and it has one of the cleverest juvenile comedians on the musical stage at the present time."

Charles Henderson in the Cleveland 'Plain Dealer' says:

"You are bound to find something in 'All Over Town' that will make you glad you went to see it. May be it will be Joseph Santley that will appeal to you, or perhaps Roy Atwell in comedy such as only he seems able to put over, or Walter Jones. If it's music then anyone of the half dozen stars, and Silvio Hein make it worth while." . . . "Mr. Santley, himself again demonstrated that he is a favorite among musical comedy stars. His singing and dancing last night was of the sort that has created for him a big following."

The Detroit "Free Press" says:

"A syncopated, whirligig, gay, gorgeous and giddy version of the Faust legend, a version filled with charming agile girls, and light and delicate airs, a version tinged gratefully with humor, and spiced with a touch of tender romance, that's 'All Over Town,' the new musical revue by Joseph Santley and Silvio Hein, with lyrics contributed by Harry B. Smith, which made its way into almost instant favor at the Garrick Theatre last evening."

"The presentation requires two acts and 10 scenes, and a large and capable company. At the head naturally stands Mr. Santley, who as 'Reggie' dances, sings and makes love enthusiastically and skilfully for the space of three hours. Mr. Santley sings better than formerly, and his thorough acceptability in the role of a light opera hero is not to be questioned. From the top of his marcelled hair to the bottom of his well-pumped feet, he catches the popular fancy."

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Direction, LOUIS SPIELMAN

tures. 2d half, Four Valdases, Houaley and Nicholas, Ethel and Arnold Grazer, Jarvis and Harrison, pictures.

SHUBERT.—The Ernest Fisher Players Stock Co., with Irene Summerly and Frank Thomas, opened a summer run with "Truth" as the bill with "Get Rich Quick Wallingford" underlined for the next week. The opening bill was well received by a fair house.

STAR.—The Star continues to big business. This week "The Pace Makers" are the entertainers, and the cordial reception they received was evidence of the lit they made.

TORONTO.
BY HARTLEY.

SHEA'S (J. Shea, mgr.)—Cyril Maude, England's foremost character actor, commenced a two week's engagement in "Grumpy," and a capacity audience was present at the opening and gave this celebrated artist a splendid reception. Judging by the

advance sale the fortnight's stay will be a most successful one.

ROYAL ALEXANDRA (L. Solomon, mgr.)—By request, Percy Haswell presented "The Two Orphans," and the revival met with much favor.

GRAND (A. J. Small, mgr.)—The Phillip Shaw Co. were seen to advantage in "The Ghost Breaker."

LOEW'S YONGE STREET (J. Bernstein, mgr.; agent, Loew)—"Ye Olde Tyme Holloway," a hit; Henry B. Toomer and Co. in "Sidewalks," scored; Roy and Arthur, funny; John La Vier, novel; Hartley and Pecan, entertaining; Madie De Long, encored; Fiddler and Shelton, good; Telephone, clever.

SHEA'S HIPPODROME (A. C. McArdle, mgr.; agent, U. B. O.)—"The Butterfy and the Rose," novel and pleasing; Leroy and Lane, sensational; Norcross and Wilton, highly entertaining; The Wayne and Warren Girls, clever; Mosconi Bros., good; Capt. Treat's

Seals, a novelty; Tresscott, entertaining.

STRAND (Leon Schlesinger, mgr.)—First run pictures and music.

SCARBORO BEACH (F. L. Hubbard, mgr.)—Opened for the season 15 to large patronage. The opening bill consisted of Foster, Lamont and Foster, The Seven Romans, Band of 100th Regiment and open air movies.

WASHINGTON, D. C.

BY W. H. SMITH.

KEITH'S (Roland S. Robbins, mgr.)—Nora Bayes received the same hearty welcome as in her two previous appearances here this season. Dooley and Ruge, enjoyed; Kramer and Morton, funny and original black-face; "Six Water Lillies," spectacular acrobatic performance; Leo Beers, good; John P. Wade and Co. in a Southern playlet; Okuras, Jap act, balancing; Meehan's trained dogs.

COSMOS (A. Julian Brylawski, mgr.)—

"Haberdashery Girls," laughable comedy with music; Ezra Kendall, Jr., and partner, unique comedy; Dena Cooper and Co. present a striking number in "Hari Kari"; Hamilton Park, scored in a high class singing single act; The Dancing Stares in songs and dances present their "Staircase Waltz" in excellent fashion; Gaffney and Dale, songs and instrumental comedy act.

NATIONAL (Wm. H. Rapley, mgr.)—Aborns, in "The Man Who Owns Broadway." Next week, "Mikado."

COLUMBIA (Fred G. Berger, mgr.)—Columbia Musical Stock; excellent presentation of "The Firefly"; good business. Next week, "The Girl of My Dreams."

POLY'S (Louis J. Fosse, mgr.)—Dramatic stock, in "Green Stockings," enjoyed. Next week, "Polly of the Circus."

Belasco, Casino, Gayety closed for season.

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J

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SELLERS-FLOTTO—21, Albany, Ore.; 22, McMinnville; 24-25, Portland; 26, Centralia; 27, Aberdeen; 28, Tacoma, Wash.; 29, Bellingham.

LETTERS

Where C follows name, letter is in Variety's Chicago office.

Where S F follows name, letter is in Variety's San Francisco office.

Advertising or circular letters will not be listed.

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Keystone Troupe	Nester William A	Shelton Della	Wilson Mr J
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Gratuit Lewis M	O	Silvers Mr H	Wilson & West
Gratuit Jess	Lake James	Silvers Leo B	Wolfe Mr
Graves Doug	O'Hearn Gladys	Slewin James	Martin Bessie
Greenwald Doris		Smith Edward M	Wright Olive
Greck W W			Wright Ruth
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The Barcelona Spanish Wonder

GREAT SAMAYOA

IN HIS ORIGINAL, DARING, SENSATIONAL CLOUD SWING

Has Fulfilled Expectations on All Occasions

NEXT WEEK (May 24) HENDERSON'S, CONEY ISLAND, N. Y., Thanks to U. B. O.

Direction, PETE MACK

EVA TANGUAY

Tanguay is the Headline attraction among all headliners for drawing power.—Sime.

The Palace was packed as it never was before.—Zit.

The biggest crowd of the season gathered at the Palace yesterday afternoon to see Eva Tanguay.—New York Sun.

The faithful patrons of the theatre appeared in such numbers yesterday afternoon that they filled it to overflowing. It looked like the Saturday of Christmas week.—New York Times.

Retained SECOND WEEK at PALACE Theatre, New York

Eva Tanguay attracted the largest audience Monday night the Palace has known since the theatre was built.

Perhaps it was Miss Tanguay who was responsible for the throngs at the performance.—New York Herald.

A record audience attended the Palace theatre yesterday and were well rewarded for their valiant struggle to the box office.—New York American.

Eva Tanguay returned to the Palace before an audience that filled every seat and all the available standing room and proceeded to register her usual big hit.—New York Press.

Eva Tanguay's popularity is second to no one's now appearing before the public. As a result yesterday's audience, both afternoon and evening, were full to overflowing.—New York Tribune.

Next week Eva Tanguay will wear her dress made of money and distribute new Lincoln pennies through the audience.

Next week Eva Tanguay will wear her coral gown, made at a cost of two thousand dollars and weighing sixty-five pounds.

CHALKOLOGY
ONE OF THE GREATEST
LITTLE HABITS IN THE WORLD
IS SPEAKING WELL OF
OTHERS

THERE ARE OTHER WAYS
OF BEATING A MAN INSTEAD
OF KNOCKING HIM

EDWARD MARSHALL
CHALKOLOGIST
SOME CONSISTENT SUCCESS AT
KETTLE BOSTON ON MY RETURN
AS LAST FALL.
Just now Alf T. Wilton

VAUDEVILLE'S
BEST OPENING
ACT IS ?

HARRY HOLMAN
in
"Adam Killjoy"
Direction
THOS. J. FITZPATRICK
Next Week (May 30), Majestic,
Milwaukee

To My Friend
"Doc. POLLARD, who the
FATE MADE HIM A JUGGLER,
HAS CHEERED ME UP IN TIMES OF
PAIN AND PROSPERITY, WITH HIS
PHILOSOPHY AND OPTIMISM.
A GENTLEMAN WHO HAS THE BEST
WISDOM OF ALL WHO APPRECIATE
SINFUL HUMOR AND FOOLISH
MIRTH. — AMONG HIS MOST MEMORABLE
ACHIEVEMENTS IS HIS TREATISE
ON THE ROBES AND PILL OF MISTER BURROUGHS.
HE IS NOW WORKING ON A SERIES, THE TITLE
OF WHICH IS 'SWEET MOMENTS SPENT IN
THE DARK'. PLEASE TELL HIM IT IS
WALTER WEEMS."

J. HERVEY and WOHLFORD Helene

Featuring their own ORIGINAL DANCE CREATION, "THE FLIRTATION PROMENADE"
At JARDIN DE DANSE

Direction, WM. MORRIS.

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WORLD FAMOUS APACHE DANCERS

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"Yesterdays"
A Delightful Story of Youth
A DISTINCT NOVELTY
Can consistently fit any
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"THE BOY PIANOWHIST"
Young Dave Schooler with the
funny hair
At playing the piano is certainly
a treat—
Little Louis Oldman with voice
as sweet,
To hear her sing is certainly a
treat.
HARRY TIGHE.

LOUICE ICKIMSON
THE GIRL SOPRANO

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The most sensational success of the season
Direction HARRY WEBER. Address VARIETY, New York

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The Couple that Revived the Cakewalk—and challenges anyone.

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Direction, M. S. BENTHAM

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With his Wonderful Burlesque Chorus.
Supported by a company of good talkers and cry babies
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Direction, U. S. O.

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Direction,
Chas. Bornhaupt

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HARRY FITZGERALD
Palace Theatre Building, New York

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TERPSICHOREAN PRODUCTION

GEORGE EAST AND COMPANY

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Organization of Artists, in

**"NEW, ORIGINAL, CYCLONIC
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Gorgeous Costumes—Elaborate Setting—Own Orchestra

T. L. O'DONNELL, Manager Direction, H. B. MARINELLI, Ltd.

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TEN CENTS

VARIETY

VOL. XXXVIII. No. 13.

NEW YORK CITY, FRIDAY, MAY 28, 1915.

PRICE TEN CENTS



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LOUIS BERNSTEIN, Pres.

THE SONG THE ALLIES ARE GOING MAD OVER
IN THE TRENCHES, SUCCEEDING "TIPPERARY"

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O'REILLY?**"

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VARIETY

Vol. XXXVIII. No. 13.

NEW YORK CITY, FRIDAY, MAY 28, 1915.

PRICE 10 CENTS

BOSTON'S BIGGEST THEATRE WILL PLAY POP VAUDEVILLE

Boston Theatre, Capacity 4,000, Opening Next Season With
Pop Vaudeville, After \$200,000 Will Have Been Spent
by A. Paul Keith in Alterations and Improve-
ments—Keith May Locate Elsewhere
in New England.

Boston, May 26.

The Boston theatre, with a seating capacity of 4,000, and under the control of A. Paul Keith, will play pop vaudeville commencing with the opening of next season. Before that time arrives Mr. Keith will have expended \$200,000, it is said, in altering and improving the property.

The Boston is Boston's largest house, located one and one-half blocks from the Olympia, a pop vaudeville theatre operated by the Gordon Brothers. The Boston will directly oppose the Olympia, if stories around of Mr. Keith's intentions are correct. They also say the pop vaudeville policy of the Boston theatre will have an admission scale starting at five cents in the top gallery (four floors to the house) and having as its largest price 25 cents, at night, with a 5-15 scale for afternoons.

In line with this report is it said Mr. Keith is negotiating with the Mark Brothers, who are building a large theatre at Lynn, Mass., another point where the Gordons are playing vaudeville.

The National, Boston, also a Keith theatre of large capacity, will likewise start the season in the fall with pop vaudeville.

The Boston theatre has played the best of legitimate attractions during its career, and for the past two seasons held the legit shows at a \$1 scale. The late B. F. Keith purchased the property, which was under lease to Klaw & Erlanger for a long period.

CONSIDINE RETURNS WEST.

John W. Considine left New York Wednesday afternoon, bound for Lexington, from which point he will pro-

ceed to Chicago, then travel west over the Sullivan-Considine Circuit, which is again under Considine's direction.

As far as could be learned, no definite policy had been decided upon as a permanency for the S.-C. theatres by Considine before leaving. Some of the houses will continue with vaudeville over the summer, at least, with the shows booked through the Loew Circuit gradually working off, to be replaced by bills routed out of Chicago by Fred Lincoln, who is understood to have practically agreed to resume his former connection with the S.-C. chain as general manager.

In the summer booking of the theatres, Mr. Lincoln, it is said, will have the assistance of Chris O. Brown from the New York end. In case Considine should conclude to continue the vaudeville policy into and over next season, he will re-establish a booking office. Mr. Lincoln is at present connected with the Amalgamated Booking Agency of Chicago, which is supplying several middle western vaudeville theatres with programs. Mr. Brown is booking for the Rickards Circuit in Australia. He will probably place several of the turns engaged by him for it to play the S.-C. houses in the west before sailing. Louis Stone and Clemens and Dean appear at the Empress (S.-C.), San Francisco, next week, booked by Brown. The two acts sail June 8 for Sydney.

The next house to close on the S.-C. circuit will be the Orpheum, Ogden, Utah, ending its season June 12. It has been a booking stand only.

Lincoln returned to Chicago yesterday. He had been in New York a week, conferring with Considine, as did Brown.

REESE IN AGAIN.

San Francisco, May 26.

W. P. Reese has resumed his position at the Empress, as the Sullivan-Considine local representative and booking agent, which capacity he filled prior to Marcus Loew taking over the circuit. It has been predicted that there will be many changes in the house staff.

Los Angeles, May 26.

The local Empress (Loew's) has reverted to Sullivan-Considine. Deane Worley, former manager, has taken charge, and Fred Follett, manager for Loew, has returned east.

PROSPECT REMAINS OPEN.

Keith's Prospect, Brooklyn, like Keith's Bushwick, in the same Borough, will remain open indefinitely this summer. No closing date has been set for either house.

Another Keith theatre to have a longer season than anticipated is the Washington house. It may not close until the first week in July.

The Keith theatres at Philadelphia and Boston will remain open over the hot months, as usual, playing their standard grade of high class programs.

FOGARTY'S GOOD YEAR.

Since the election of Frank Fogarty as Big Chief of the White Rats, that organization has paid off over \$21,000 in outstanding debts and reports at present that every department in both the organization and club house is now on a paying basis.

Fogarty has been in office since July 31, 1914. He will issue an itemized statement of conditions when his first year has expired.

WAYBURN'S REHEARSAL SET.

The rehearsal date for the revue Ned Wayburn is preparing to put out under the title of "Town Topics" has been set for June 21, with the expectation the show will first be publicly seen July 26.

Several engagements for the production have been reported made by Wayburn, who is also rumored to be once again close to closing an important transaction that involves the securing by him of a very large theatre in New York.

BARKER \$20,000 WINNER.

Granville Barker is just about \$20,000 winner on his first American season. This is exclusive of the outdoor performance of Greek plays which he is giving at present. The profit represents the season at Wallack's which ran about 14 weeks.

The Greek performances, the first of which takes place tomorrow at the Stadium of the College of the City of New York, have found a great demand. The gigantic open-air theatre has a seating capacity of about 6,800, but this was insufficient to accommodate those who wished to witness the plays and 600 extra seats have been placed temporarily in the arena.

After the performances here the company will appear in Philadelphia for Pennsylvania University and later at Princeton. After this they will return to Boston for a return engagement at the Harvard Stadium.

48TH STREET MUSICAL.

A new policy has been decided upon for the 48th Street theatre hereafter by William A. Brady. It is set that only musical comedies will be performed at this house with provision for light opera. The present engagement there of the DeWolf Hopper Co. ends for the summer June 12, with Hopper reopening at the 48th Street early in August in a revival of "Wang." A number of Gilbert & Sullivan's pieces that have not been revived for some time will be produced, among them being "The Gondoliers," "El Capitan" and others.

After Hopper's stay is finished next fall comedy stars will follow there in big musical production.

K. & E.'s \$1.00 SHOWS.

Steps were taken this week by Klaw & Erlanger to formulate an organization plan for next season whereby some of their shows heretofore playing the road time at \$2 top will go on the one nighters next season at a dollar the highest admission.

K. & E. have a large number of musical shows available for this purpose and a number of well known road managers were called into consultation regarding the proposed dollar companies this week.

CABLES

WHITE RATS' BIG SCAMPER WILL TAKE IN THE COAST

All Star Bill Opens June 8 at Auditorium, Chicago—Carrying Female Stellar Lights for First Time on This Kind of Tour—17 One-Night Stands on Route—Three-Day Vacation at Exposition Upon Conclusion—\$2 Admission Scale—Private Train There and Back.

Arrangements for the forthcoming tour of the White Rats' Scamper have been practically completed with 17 one-night stands laid out that will carry the aggregation from New York to the coast, the opening date being scheduled for Chicago, at the Auditorium, June 8. From there the troupe will journey straight across the country, playing the Cort theatres in the middle west and west, closing at Oakland June 26. Three days will be spent at the Panama-Pacific Exposition, the White Rats having arranged a program of entertainment at the Expo for those who participate in the Scamper, with all expenses borne by the organization.

A noteworthy feature of this scamper is the presence of a number of female professional celebrities, the first event conducted by a theatrical club which has failed to carry an all-star cast. Furthermore, this is the first event of its kind to ever penetrate into the far west. The show proper will be handled by Ed. McDowell, while Jake Rosenthal will attend to the advance work. The admission prices will run as high as \$2.

The cast now listed includes Grace LaRue, Nora Bayes, Dorothy Jardon, Clara Morton and Co., Olive Briscoe, Dooley and Ruge, Ed Lee Wrothe, Frank Fogarty, George Botsford, John and Emma Ray, Moran and Wise, Melville and Higgins, Wellington Cross, Delmore and Lee, while word is now awaited from Walter Kelly, Andrew Mack and Arnold Daly and Co., who will also probably take part.

The revue will be written by Ed Lee Wrothe, and the specialties of every one included in the cast will be shown during the action of both sections.

The route out of Chicago allows one day each to Davenport, Kansas City, Omaha, Denver, Colorado Springs, Cheyenne, Salt Lake (following day, travelling), Reno, Sacramento, San Francisco (Cort theatre), Fresno, Los Angeles, San Diego, Santa Barbara, San Jose and Oakland, followed by the three-day vacation at the Exposition.

Rosenthal will leave New York at the end of the current week to handle the advance publicity. A special train will carry the company throughout the route, made up of compartment Pullman cars. The same train will return the company to this city, while it is possible their departure from New York will be marked with a parade and a band.

The affair is being handled for the joint benefits of the White Rats' Charity Fund and the Actors' Fund. Daniel Frohman, president of the Actors' Fund, has given the committee in

charge valuable assistance in the preliminary arrangements, and the Scamper will have the support of the Actors' Fund, an important feature in itself.

Martin Beck and E. F. Albee have likewise contributed their moral support and promised whatever assistance they possibly can furnish in making the affair a financial and artistic success.

JOHNSON'S SONG AND DANCE.

London, May 26.

Jack Johnson is here, coming secretly from Madrid. The ex-champion contemplates a song and dance turn in the halls.

An unauthorized film of the Willard-Johnson fight, offered around by Parker Read and Doc Willets, has been refused by dealers.

Eddie Weil is here from New York to negotiate the placing of the original fight pictures. Mr. Weil represents the L. Lawrence Weber-H. H. Frazee combination in control of the genuine film.

TREE'S "MARIE ODILE."

London, May 26.

Sir Herbert Tree will shortly produce "Marie Odile" at His Majesty's theatre, but under another title for the play, which was presented in New York this winter (with Frances Starr) by David Belasco.

NORWORTH'S NEW ACT.

London, May 26.

Next Monday, at Glasgow, Jack Norworth will open in a musical skit, assisted by Gertrude Lang, who enters the halls from the "Rosy Rapture" revue.

The present crisis has affected most everybody's business, but not Howard Bros. We are STILL ON TOP. BUSINESS AS USUAL.



MR. M. S. BENTHAM, Mgr.
The Hit of Two Continents.

HOWARD BROS. AND KITTY ROSS WILL PLAY AMERICA 1916-18 AND RETURN TO EUROPE 1918 AND 1919, WHERE THEY ARE BOOKED SOLID FOR 52 WEEKS.

WRESTLERS DRAWING.

The wrestling tournament at the Manhattan Opera House drew \$7,600 in four evenings last week. The tournament opened Wednesday night to \$1,500, did \$1,700 Thursday, \$1,800 Friday and \$2,600 Saturday, at a \$2 scale.

Indefinite is the time limit for the tournament. There are 56 contestants, representing all countries. The preliminaries must be gone through to weed out for the championship of the world contest, which will close the tournament.

S. Rachman and Andreas Dippel are the principal promoters of the wrestling contest. Mr. Rachman is a German, who came over here last year with Sylvester Schaffer. He is well known in theatricals abroad. Mr. Dippel heretofore has been mostly connected with operatic ventures. They have decided, according to report, to make the wrestling tournament an annual feature.

The Manhattan Opera House management (Comstock & Gest) is playing a sliding scale with the wrestling promoters. It's 50-50 up to \$5,000 on the week, 60-40 up to \$10,000, 70-30 up to \$20,000, and 80-20 over \$20,000.

"CHAPLIN" INCREASES BUSINESS.

Chicago, May 26.

The Charlie Chaplin imitation by Billy West and two assistants in the Jones, Linick & Schaeffer houses has helped increase the business at McVicker's, where the imitator appeared last week (billed as "Who Is He?"). The receipts are said to have reached a total of \$9,000 on the week, as against the usual average of \$6,000 for that house.

CLAPTRAP FAILURE.

London, May 26.

"The Day Before the Day," by C. B. Fernald, and produced by Sir George Alexander at the St. James' May 19, is melodramatic claptrap of the military sort. The piece is a failure.

Lyn Harding heads the cast.

TWO LONDON SHOWS.

London, May 26.

On May 29, at the Prince of Wales', "The Laughter of Fools" will be first shown.

June 1, at the New theatre, Martin Harvey will put on "Armageddon."

GABY-PILCER TERMS.

London, May 26.

The terms Gaby Deslys and Harry Pilcer are engaged for the Alhambra revue opening next Monday are said to be from \$1,000 to \$1,250 weekly, with a percentage of the receipts for Gaby, and \$350 a week for Pilcer.

American-English Agency Connection.

George Foster, the London agent, and Rose & Curtis, New York agents, have agreed to mutually represent each other on their respective sides of the ocean.

Playing Revue and Hall.

London, May 26.

Manny and Roberts have been engaged for the Alhambra revue, also appearing at the Pavilion.

FOREIGN AGENT SUES.

A suit for commission, involving \$610, is about to be commenced against Harry Rapf by Charles Bornhaupt, through the foreign agent's attorney, Gerald B. Rosenheim.

Mr. Bornhaupt is seeking to make a test case and establish a precedent in the playing of American turns on the other side, through this action. Rapf placed "The Haberdashery," a vaudeville act, with Bornhaupt to book abroad. The agent secured 11 weeks for it, opening at Birmingham, England, April 12, last, for \$350 weekly. After the contracts had been received in New York by Bornhaupt, he was notified Rapf had concluded to cancel the time. Bornhaupt is suing for the full amount of the commission.

Other American acts who have negotiated through foreign agents and afterward announced they preferred to do business abroad through their own agent in New York may also be asked to contribute to the foreign booking men's bank accounts. It is claimed by the foreign agents American acts negotiate with them, and after they have secured the time on the other side, the acts here, upon receipt of the contracts, send them to their own agents, who immediately attempt to complete the booking direct. The usual result is that the act does not play under the contracts obtained through the foreign agent, who has been losing his commissions as well as preliminary expenses in this manner of doing business. Bornhaupt says he has two or three cases of this kind at the present time. In London Bornhaupt is represented by Will Collins & Co.

Lusitania Benefit at Pavilion.

London, May 26.

On the afternoon of June 3 a big benefit will be given at the Pavilion for the benefit of the Lusitania sufferers.

The performance will consist of all American turns.

Playing Show Twice Nightly.

London, May 26.

Seymour Hicks is still considering putting out "Wild Thyme" at the conclusion of the provincial tour of "Broadway Jones." He intends playing it twice nightly. The piece was recently shown at a matinee performance for which Hicks spent \$135 for advertising and the receipts amounted to \$45.

JULE DELMAR LEAVING LOEW.

The connection of Jule Delmar with the booking branch of the Loew Circuit will soon be at an end. Thereafter Mr. Delmar will devote all of his time to engagements for the Shuberts' attractions.

He is under contract to the Shuberts and was virtually "loaned" by them to Loew, where he has acted as first aid to Jos. M. Schenck in persuading big-time turns and new material to play the Loew Circuit houses.

Ken Finley will be succeeded as general manager for Mark Brock in Ottawa, Canada, by someone from the circuit's Buffalo office. Mr. Finley is promoting a picture proposition in the Canadian capitol.

U. B. O.'S PHOTO PROVISION IN NEXT SEASON'S CONTRACTS

Contracting Obligation Calls Upon Artist to Furnish Photos in Numbers According to Salary, With Penalty for Failure to Comply—No Moving Picture Restriction, But High Salaried Turns Will Be Duly Apprised of Lessened Vaudeville Value if Featured on Films—Mrs. Leslie Carter as Example.

It was learned this week that in the draft of the contract to be employed by the United Booking Offices next season, for engagements of artists, a provision will be incorporated calling upon the artist to deliver a certain number of photographs, released from copyright restriction, to each theatre booked at, in the customary manner, at least two weeks before the local appearance.

The number of photographs will be graded according to salary contracted for. Acts receiving under \$250 will be called upon to deliver six perfect photos to every U. B. O. theatre they play. Between \$250 and \$500 in salary the number will be 12; from \$500 to \$1,000, 18; from \$1,000 to \$2,000, 24; \$2,000 to \$2,500, 30, and over a weekly salary of \$2,500 the number required for each engagement will be 36.

No copyrighted pictures will be accepted unless accompanied by a general release from the holder of the copyright, permitting the theatre to employ the picture as it may see fit, for publicity purposes, including reproduction in newspapers.

The contract will also provide that where the act fails to furnish the number of photos called for the house management not receiving its full quota may deduct from the salary of the turn, at the rate of \$5 per dozen, as a penalty for the non-fulfillment.

It is said that the U. B. O. contract next season will contain no reference to acts or artists accepting moving picture engagements. It is quite emphatically agreed to by the big time vaudeville managers, however, according to reports, that artists of fame, playing vaudeville, will have it drawn to their attention that if they allow picture concerns to feature them in film productions, the managers will consider that such exhibition, outside and inside a picture theatre at the picture prices of admission, will work to the disadvantage of the artist, as a drawing card, in a vaudeville theatre at a higher scale.

The arguments the vaudeville managers will advance on this proposition, it is said, will be based upon the experience of the big time in playing Mrs. Leslie Carter as a feature attraction at the Palace, New York, the same week a feature picture ("The Heart of Maryland") in which she appeared was exhibited at the New York Hippodrome. Two weeks previously Mrs. Carter had made her first vaudeville appearance in New York at the Colonial, playing to the biggest week the Colonial had dur-

ing the season. When at the Palace, with the feature but a few blocks away, and the advertising featuring Mrs. Carter's name equally with the title, the Palace did its poorest gross business since the days when it found difficulty in attracting any sort of a paying patronage.

The Carter picture is said to have followed Mrs. Carter along her line of vaudeville travel, with about the same result throughout her trip. At the time of the Palace engagement it was said the big time managers had called Mrs. Carter's attention to the facts regarding her joint vaudeville and picture appearance, with the result a deduction of Mrs. Carter's vaudeville salary was agreed upon.

"SUNDAYS" IN RHODE ISLAND.

Woonsocket, May 26.

What is claimed to be the first sacred concert in Rhode Island under the new law recently enacted by the legislature was given at the Park theatre, Woonsocket, Sunday, May 23. The Park is a picture house.

The performance was given entirely by local talent and consisted of solos, vocal and instrumental.

The scale of prices was 10-15-25, and the proceeds, less expenses, are supposed to have gone to charity, one of the requirements of the new law.

The other picture houses and the Bijou (vaudeville) are said to be planning charity concerts for next Sunday.

While no pictures, nor anything of a vaudeville nature is permissible, it is no doubt the hope of the managers, that eventually the rigid restrictions can be gradually overcome so that eventually concerts similar to the Massachusetts form of Sunday entertainment will be possible with a portion of the takings donated to charity.

The Woonsocket experiment will be closely watched by all Rhode Island showmen and it is probable similar concerts will be attempted in Providence, Pawtucket and other points.

DIVORCED FOR NEGLECT.

San Francisco, May 26.

Hazel Van Buren has been granted a divorce from Arthur Van Buren on the grounds of neglect.

Mrs. Van Buren was married in January, 1914, and alleged her husband has given her ten dollars since then.

The Van Burens appeared in vaudeville under the name of Van Buren and Spinetti.

GARDEN BOOSTS PRICES.

The Winter Garden's newest production, "The Passing Show of 1915," originally scheduled to open last night, was postponed until tomorrow night. Before the box office sale started, the application for first night tickets by mail was quite heavy, which impelled the Shuberts to tax the entire orchestra floor for the premiere at \$5 per seat, with the balcony chairs held at \$2.50 each.

A considerable number are said to have canceled orders for the opening performance upon hearing of the increase. The regulars who always want to be at a Winter Garden's first night expressed indignation, but probably paid the price nevertheless.

Tuesday the opening of the new production was postponed until Saturday. The cause is the "walk-out" by Frances Demarest Sunday night at rehearsal. Monday the Shuberts and a horde of their aides tried unsuccessfully to get Miss Demarest to return to the cast but the prima donna stood firm in her resolve to remain away.

Sunday night when the members of "The Passing Show" moved into the Winter Garden after the "Maid in America" players had left, Marylynn Miller was assigned to the star dressing room on the lower floor, while Miss Demarest was sent to dress on one of the upper balconies. The room Miss Miller got is the one generally designated as the "star" room at the Garden. Miss Demarest protested she had nine changes to make during the performance and felt she should have had the lower floor room. This the management refused to accede to and when the cue came for Miss Demarest to walk on during the rehearsal she was not to be found anywhere about the building.

Monday the managers were willing to make all sorts of concessions to the prima donna if she would return and permit the opening to take place as scheduled, but she replied in none too gentle terms she was determined to stay out of the show. Tuesday Miss Demarest listened to persuasion and returned.

CHICAGO AGENTS RETURN.

C. S. Humphrey and Menlo Moore, who arrived here last week in Moore's machine, left again for the west Wednesday at noon, taking with them Harry Weber who will remain in Chicago for a week in search of available material for the East. The other agents visiting here at present will remain over several weeks, excepting Sam Kahl and Coney Holmes, who left Thursday by train for Buffalo, where they will meet the auto party and proceed via boat to Detroit and by auto into Chicago.

Menlo Moore, the Chicago producer, arranged for a franchise to book acts with the Chicago branch of the United Booking Offices and the Western Vaudeville Managers' Association, and will join the ranks of ten percenters upon his return. Up to the present time he has handled his own attractions exclusively, in addition running his several picture theatres in Indiana.

IN AND OUT.

Threatened by pneumonia Thursday last week, Eva Tanguay was ordered to remain at home by her physician. The Palace's headline place was filled by May Irwin the balance of last week, and Monday the Palace program was headlined by the Kitty Gordon Co. and Bessie Clayton Co., called in to substitute for Miss Tanguay. Clark and Hamilton did not open at the Palace, Monday, having been induced to remain with "Maid in America," the Winter Garden show leaving for the west Sunday. Jack Wilson and Franklin Baticle were also added to the Palace program for the week.

Miss Tanguay's second week's Palace engagement has been re-routed for June 7.

In Grand Rapids, where the Empress theatre and Ramona Park are both booked from the same agency in New York, the Farber Girls Monday were switched from the theatre to the park, and the Courtney Sisters placed in the theatre instead of the park. Evelyn Nesbit is the headline at the Empress this week. The change in "sister acts" is reported to have been brought about through her intervention.

Clark and Bergman in their two-act were compelled to cancel Shea's, Buffalo, this week, owing to a sprained leg Gladys Clark received in Pittsburgh last Saturday.

BURLESQUE SHOW AS TAB.

"The Rose & Curtis Revue" is at Proctor's, Portchester, N. Y., with Henry Dixon and Harry Levan in the principal comedy roles. It is said to be a condensed version of Henry Dixon's "Review of 1915," a Columbia Amusement Co. attraction of the past season. Rose & Curtis are reported to have acquired the rights and reproduced the show for tabloid purposes.

If the Proctor engagement proves successful, it is said several burlesque shows of the past season will take to the tab route in vaudeville.

The Halsey and Fifth Avenue theatres, Brooklyn, playing pop vaudeville through the Family Department (Arthur Blondell) of the United Booking Offices, have decided upon a tab policy for the summer.

It is said that future dates made by Rose & Curtis for the playing of their tabloid production are on a percentage basis with the theatre.

BERNSTEIN'S WAR SONG.

Louis Bernstein, of the Shapiro, Bernstein & Co. music publishing house, captured the war song of the Allies this week. It is called "Is That You, O'Reilly?" and has replaced "Tipperary" in the affections of the combined armies fighting Germany.

Mr. Bernstein states the English representative of his firm sang the song to the soldiers in the trenches, and that the fighting force of the allied armies is wild over the number.

The lyric for America has been partially rewritten by Ballard Macdonald. The dailies over here of late have been giving the "O'Reilly" song repeated mention in their war cables.

VAUDEVILLE

CABARETS

The "set" that figures most prominently in the cabaret life of Broadway received more or less of a shock and a tremendous quantity of very undesirable publicity during the last week through the medium of the internal strife in the Kelly family, which brought mother and daughter (Eugenia) into the police courts. As a result all of those who were mentioned one way or another by the mother and whose names appeared in the newspaper accounts have left for parts unknown and all efforts to find them by newspapers and private detectives failed up to Wednesday. The daily papers "went after" the Kelly story with a certain vim and vigor that was exceedingly startling. It was made the local story and ran for almost a couple of columns a day. The papers took more chances with the story than is their usual wont, the liable desk perhaps figuring that anything said could not be far from the mark and if it finally came to a showdown they would be able to "dig up" enough "stuff" on those mentioned to force them to discontinue any suits that might have been contemplated. Several of the papers openly stated that Al Davis and a dancer were living together at a hotel in the White Light district. The daily papers do not usually get "inside stuff" on Tenderloin doings at present. A few years ago when there were some real fellows "on the line" for the Park Row prints a lot of that got over. The present blow-up and general labeling of the "regulars" that one rubs elbows with at the dansant and night cabaret will cause a lot of out-of-towners to remain away from these resorts. As a matter of fact they will assume in general aspect the same relative positions in public opinion as did the Bohemia, Cairo, Berlin, Tivoli and Dore when they were running a decade or so ago. It is almost a certainty that very few husbands who allowed their wives to frequent the dansants for the last year or so and who were "steppers" themselves occasionally of an evening or so during the week, will continue to let their better halves continue their afternoons of dissipation as heretofore. Where the pitfalls and harm were not visible to their casual eye heretofore the dance cabaret now looms up as a bottomless pit that holds all that they and theirs should avoid. The inside of the Kelly affair has not been printed at all. The whole story hinges on the tale oft-told—that of "a woman scorned." The lady dancer who was most mentioned in the story is the one the "set" say "spilled the beans." Someone became too realistic in his attentions and Lady Terpsichore went to the mother with the inside dope on the plant. Wednesday afternoon frivolous Eugenia Kelly rejoined her mother and the court proceedings were withdrawn.

Following the spicy newspaper accounts of the Eugenia Kelly case, the trotteries of New York came in for "personal inspection" by Inspector Dwyer and staff Tuesday night. Police Commissioner Woods, after reading what a former detective had to say about things being rotten in the local cabarets and dancing places, ordered Dwyer and staff to keep close tab on them. Both Inspector Dwyer and Morris were ordered to line up the places in their districts. The former was also ordered to reorganize his "dress suit squad" for service. The police will compile a list of the professional dancers and the "regular" and to ascertain the sources of their incomes. This may have the effect of clearing the atmosphere of a number of the undesirable hangers-on.

Ned Wayburn has started rehearsals for the revue which will open at the Shelburne, Brighton Beach, June 3 or 7. There will be four principals and twelve girls, with a dancing team. Among the principals are Edna Whistler, Marie LaVarre and Sam Ashe, now at Reisenweber's.

Chicago is to have its first New York free restaurant revue, when the Midway Gardens starts a production about July 1. Percy Elkeles will stage the show for the Chicago resort. It will cost around \$1,000 weekly to the Gardends.

Carmela Ponzillo, operatic singer, has been engaged as one of the vocal features of the Shelburne Hotel (Brighton Beach) entertainment.

Reisenweber's Brighton Beach Casino opened last night with special ceremonies. Several New York parties motored down for the opening. Patrick V. Kyne is the Casino's manager.

The Revue at Rector's ends its run Sunday, at the end of the fourth week.

The Ida Fuller Girls returned to the New York Roof last week.

Portland, Ore., May 26. The cabaret proprietors, after a meeting last week, decided to discontinue cabaret shows during June at least and possibly throughout the summer. The programs will be limited to instrumental music. Those who agreed on the scheme include the owners of the Benson, Multnomah, Oregon, Portland and Imperial hotels and the Rainbow and Hoffbrau Grills.

San Francisco, May 26. Local singers in the cabarets say the salaries offered in most instances are hardly sufficient to defray the actual cost of living.

HAMMERSTEIN'S NET PROFIT.

Victoria theatre at 7th avenue and 42nd street leased to the Rialto Theatre Corporation for pictures, will give the Hammersteins (Oscar and Arthur) and Lyle Andrews, its owners, a net income of \$70,000 annually during the remainder of the ground lease term, nine years.

The Rialto Co. pays \$85,000 yearly for the theatre proper. Stores that will be included in the remodeling of the house will net \$45,000 more, a total of \$130,000, less the ground rent of \$60,000 a year. The ground lease of the Republic theatre, next door to the Victoria, and which is also held by Oscar Hammerstein, has 39 years yet to run.

The Victoria will be renamed the Rialto and managed by S. L. Rothapfel, who has been managing the Strand since the latter opened. A capacity after the alteration, of over 2,200 is claimed for the Rialto.

The Victoria rental lease was arranged through House, Grossman & Vorhaus.

A site is being sought by the Hammersteins for a theatre in Times square with a Broadway entrance, between 40th and 48th streets. The Hammersteins' franchise with the United Booking Offices gives them territorial rights (against opposition) between 38th and 59th streets, but building rights only between within the other area. The only available sites (above 42nd street) are said to be the northeast corner of Broadway and 45th street, with the property there held at \$2,250,000, or the corners of 7th avenue and 46th street, with another possible location adjoining the Columbia theatre.

Arthur Hammerstein is said to have looked into the possible purchase of the car barns at 7th avenue and 50th street, just behind the Winter Garden. This deal would have involved an investment of \$3,600,000, but it was outside the prescribed U. B. O.-Hammerstein district. The car barns about two years ago were considered for a site by a group of Germans who then intended to build a Winter Circus in New York. An option was secured by the group, but later allowed to lapse.

HOUSES CLOSING.

The Temple, Rochester, N. Y., closed its season last Saturday.

Fontaine Ferry Park, Louisville, will use but two acts next week, owing to a special occasion in the park.

The Bijou, Savannah, closed Saturday.

The Lyric, Birmingham, Ala., and Orpheum, Jacksonville, Fla., will close June 5.

GRANVILLE IN "FOLLIES."

Flo Ziegfeld engaged Bernard Granville Wednesday to become a part of his "Follies of 1915," shortly to be presented at the Amsterdam theater.

The Granville engagement is a special one, for ten weeks, taking up the actor's open time before commencing rehearsals for "He Comes Up Smiling," a revival by A. H. Woods, to whom Granville is under contract.

OBITUARY

Notice of death of friends, relatives or of persons not directly connected with theatricals will be charged for at 10 cents a line (average words). Memorials, buried in, minimum, \$1.75 (1/4 inch, not over 3 lines). One inch, \$2.50. Larger space proportionately.

The mother of Mrs. Barney Bernard and Sam Weisman (with "Potash and Perlmutter") died May 20 after a lingering illness. She is survived by a husband and several children, all connected with the Hebrew stage.

La Verne Titus, legitimate actor, died May 24 at Portland, N. Y. He is survived by a widow (Alberta Keen) and two sons.

Joe Lang, an old-time minstrel, died last week.

Harry Parker, aged 45, of Brooklyn, N. Y., was found dead in bed at a hotel in Georgetown, Ky., according to a report received in Cincinnati this week. The deceased vaudevillian was with the Parker Musical Company, which played Georgetown for a week. He had been on the variety stage for 30 years.

Chicago, May 26.

Julia Wolcott, aged 70, who was appearing here in the company presenting "Along Came Ruth," died suddenly yesterday.

TEMPLE, SYRACUSE, SPLITTING.

Syracuse, N. Y., May 26.

The Temple theatre, recently reducing its admission to 5-10-15, will split its vaudeville bills weekly, using six acts, continuing to be booked by the United Offices.

Upon the admission being cut from 10-15-25, the Temple increased business until the money gross remained the same for the first week. The following week business toward the latter end dropped off, which suggested the split policy at the lowered prices.

Besides the six acts, pictures are also presented.

JACKSON REMAINS BEHIND.

Joe Jackson did not leave with the "Maid in America" Winter Garden show Sunday, for Detroit. Jackson is said to have informed the Shuberts he would not continue with the production without a guarantee of 15 more weeks, also an increase in salary.

Before the show left for the west Alice Hegeman and William L. Gibson were added to the cast, the former taking the role of Belle Ashlyn, and the latter part vacated by Billy Gould.

MOTOR KILLS O'HARA.

Bridgeport, Conn., May 26. William E. O'Hara, attached to the Reeve's Marionette show (playing carnivals), was instantly killed yesterday between Bridgeport and Danbury as the motor car transporting the show and six people overturned on a sharp curve. He was 45 years old.

WITH THE WOMEN

Feminine smoking robes have at last broken into vaudeville! Considering their dramatic possibilities, one wonders why they have never made more than a brief and hurried and quickly extinguished appearance before. A couple of shows that pretended to be rawther risque and all that sort of thing don't cher know, had their hero-INES enter in some sort of bloomer and jacket just for an instant while the audience caught its breath and murmured "Oh, look at her, ain't she naughty?"—then whisk! she was off again. Whoever has been costuming plays of recent date still clings to the obsolete theory a lady in a yard or so of gauze will make more of a hit than a grinning little dare-devil who comes sliding through the wings arrayed in a barbaric sash and bloomers, a jacket—and a cigarette.

Which is preliminary to Kitty Gordon, at the Palace this week, wearing a wonderful smoking costume, a geranium colored satin, with a loose jacket like a box coat, with a pocket at each side for the cigarette case and the matches, with a sash and a pair of Turkish bloomers sliced up the sides to show considerable ankle. All the edges were trimmed with white marabout. Had Mr. Lait, who wrote her sketch—some sort of mixture called "Alma's Return," only written a skit around the smoking costume!

Miss Gordon also wears an exciting—well, the French call them "robes du nuit" sometimes, and sometimes "peigne noirs," either of which sounds more appropriate than the prosaic American "night gown." "Night gowns" are things that, to quote the advertisements about town, are "lavishly trimmed with lace and embroidery"—"nighties" are modest and retiring effects that would never, never appear in vaudeville. This thing of Miss Gordon's is satin and lace, and it has a sash, too—and she goes to sleep in it.

This is a theatrical season where dramatic effects are mainly produced by having the leading feminine character disrobe and prepare for sleep,—and the ways in which it is accomplished are many and diverse. Some do it back of a curtain with the lights reversed to form a shadowgraph, and others—as in "Taking Chances"—lose their nerve and make an exit on the pretence of a bath. Miss Gordon undresses back of a curtain, and dresses again in a movie screen.

Yvette Rugel wore some pretty costumes, too. For one, a black velvet cloak with a white fox scarf collar, a style that may be extremely popular off the stage next fall. For another, a dainty evening gown of pink net with a full double flounced skirt and a tight blue taffeta waist coming to a deep point in front. The style went very well with the Palace's back drop, a copy of the Fragonard room once in the Metropolitan Museum.

Considerable nonsense, considerable chorus, and a leading lady who looks as well standing on her head as her feet is a fair summing up of the summer show at Hurtig & Seamon's theatre on 125th street. This is no slight

to the leading lady either; Etta Pillard has more than the average youth, looks and a genuine personality. She is a slim, boyish-looking girl, and acts as though she were quite anxious to make everyone have a good time, and willing to work hard, and do anything to accomplish it.

She looks best in the sailor lad's suit worn in the second act, with a black velvet "tam" that set off the blonde of her hair. She looked good, too, in a "Star Spangled Banner" effect at the finale of the first part in blue bloomers covered with stars, and a skirt made of streamers of red and white, that flipped and floated about her as she danced around the stage or up and down the aisles of the theatre. An emerald green costume that may or may not have matched the "Tipperary" song was quite pretty, but less becoming. It was pretty enough as a dress—with a waist and hip yoke embroidered in spangles, and a draped skirt gathered into a great butterfly bow in front, with a slim underskirt beneath it—but it was too fussy feminine for Miss Pillard's tomboy attractiveness.

Ollie De Mar and Gussie Nathan wore twin costumes, apparently designed for the sea-going trip some of the characters seemed to contemplate in the last act—the costumes being white serge dresses of last autumn's "basque" style, with the inevitable Russian tunics, and full white cloaks above them, lined with scarlet and blue, respectively—not bad, only somewhat out of date.

Jessie Hiatt wore something that might have been a blue and white striped bathing suit in the first act; but you never can tell in these modern musical shows whether the more abbreviated rigs are intended as ballet dresses or bathing suits. The back drop had a piece of an ocean painted on, so the chances favor its being a bathing suit. Later, she wore a combination of black and white striped satin, with a tight-fitting "Moyen Age" waist of white velvet, banded around the hips with rose-colored silk. As far as the costuming of the show went, though, the various fancy dresses of the chorus were the only ones really worth mentioning, and of these a clever stunt of wired out bloomers, and velvet hats made into a design for the waist part, as well as the bloomers, was the only really original idea shown.

Team Reunited by Dillingham.

Charles B. Dillingham has placed Marion Sunshine and Florence Tempest under contract for next season to appear in the new Irving Berlin revue which he is to produce at that time.

Tempest and Sunshine were a vaudeville "sister act" for some time.

June 7, Atlantic City's Date.

Atlantic City, May 26.

June 7 has been set as the date for the reopening of the Garden theatre with big-time vaudeville bills, booked through the United Booking Offices of New York.

BROADHURST IS BACK.

George Broadhurst, the playwright, is again in this country. He returned to America from England about two weeks ago, unheralded in any way. At present Mr. Broadhurst is staying at one of the New Jersey coast resorts and coming to New York only to spend his brief week-ends. Some time ago after domestic legal troubles Mr. Broadhurst left this country and stated at the time that he would take up his residence abroad and remain there.

COASTER ACCIDENT.

Cincinnati, May 26.

Daniel Denehy, aged 20, an employee of the Western Union, was killed and 18 persons injured at Youngstown, O., Sunday afternoon, during the collision of two trains of cars on the dip-the-dip railway at Idora Park.

New England's Parks Starting.

Arrangements are being made for the annual reopening of the summer park season through New England June 7. Of 24 or more parks that will swing into operation 15 will be controlled by the John Gorman Circuit, George Goett, general manager. Goett leaves next week for Worcester, Mass., to fill in his 12th consecutive summer with Gorman.

The musical comedy tabloid policy, which made a big impression last season, will be in vogue again this year.

Seaside's First Hold-Over Act.

The first turn held over for another week at the seaside vaudeville houses for this season has been Nan Halperin, at Henderson's, Coney Island.

Miss Halperin opened Monday and her agent, M. S. Bentham, was notified of her retention almost immediately.

Tabs at Buffalo Academy.

Buffalo, May 26.

Commencing next week, the Academy, now playing Loew's vaudeville, will commence presenting tabloid musical shows.

VIOLINSKY IN BUSINESS

Violinsky has inaugurated a novelty in the west with his Broadway Winter Garden in Los Angeles. He has opened an elaborate and costly confectionery and ice cream establishment on the main thoroughfare and is the first owner of an institution of this kind to permit his patrons to dance (rag) between beverages and sandwiches. In fact, he is the first person to be granted such a permit.



VIOLINSKY.

Violinsky's name appears in electric letters three feet deep in front of the establishment. The former vaudevillian has started a new fad that promises to take an iron grip on the public. His is the only place where ragging is permitted in downtown Los Angeles.

SPORTS.

VARIETY will publish challenges or results of any sporting events in connection with theatrical people or clubs.

The teams of the U. B. O. and Sheedy Agency will clash this Saturday afternoon on the diamond at Lenox Oval, for the second time this season. At the last fray the Sheedy boys overwhelmed their opponents, 23-3. With the defeat in mind the United backers decided that some new members were needed for their team, so have signed two new players whom they call "Happy" and Lowne. The former is to catch and the latter pitch. The Sheedy team lineup will be the same as at the former meeting. A forfeit was posted Tuesday.

The Friars are ready for the field. Their lineup is Brown, c.; Goodman, p.; Myers, 1st; Sampter, 2d; Gardner, 3d; Myers, a.a.; Clymer, lf.; Bennett, cf.; Hyams, rf. On the pinch the Friars will shove Mike Donlin into a playing position.

There will be a new boxing commission for New York state shortly. Governor Whitman signed the bill last week, which legislates out of office the present board, consisting of three boxing commissioners. Nobody will feel sorry at the change excepting the fight promoters, who must now pay a state tax of 7½ per cent. on the gross instead of five, as formerly. The New York sporting writers may have held back any number of reports about "inside stuff" on boxing around the Metropolis and its direction since the 10-round bouts were legalized.

George Kershaw, property man at the Lincoln Square theatre, challenges any one playing that house to a game of checkers for a side bet.

Golfing events, if spoken truthfully, will be repeated in this department. But if Jack Lewis should say he defeated Dan Hennessy, Marty Shea and Max Hart, all in one afternoon, that would not be accepted for publication.

Harry Weber still believes the U. B. O. can beat the Sheedy's. Harry offers to post \$1,000 for a side bet, if he can select the U. B. O. nine.

The Remick Music Co. has entered the theatrical field with a baseball team, consisting of M. Porpora, D. Johnson, A. C. Canter, J. Heagney, W. Geis, J. Collins, C. Freidland, Otto Helle, F. McLoughlin.

NORRIS-ROWE GOES OUT.

San Francisco, May 26.

The Norris-Rowe Circus has taken to the road with the idea of playing the interior towns during the summer.

Tommy Myers is with the circus in an executive capacity.

Music Concern's Settlement Offer.

The Maurice Richmond Music Co., in bankruptcy, has proposed a settlement with creditors of 15 cents on the dollar.

BURLESQUE By FREDERICK M. McCLOY

If advance agents and managers of theatres and shows on the burlesque circuits would ask themselves the question: What have I ever done and what can I do to create public curiosity in my attraction to the extent of increasing its receipts? and then proceed to work out an answer that will put them right and enable them to conscientiously receive their salaries, the effect on box offices would quickly be apparent. Executives that get results are the men that bring intelligence and industry to their work. If they are not dishonest, they will strive as constantly and faithfully in their employer's absence as when they are present. All the advance agents and a very large majority of house and company managers are so situated they are free from the constant personal observation of their superiors and therefore are left to their own judgment or to their own inclinations in the performance of their duties. They may shirk their work or stick on the job at their will. Wherefore it is up to the employers to select men of conscience and reliability in addition to the possession of experience and skill.

And I am constrained to say the selection of such men has not been accomplished in many instances according to my observation. Managers of theatres that reach their desks at noon and devote their time until after the night performance to pursuits other than intelligent and effective efforts to promote the welfare of the house itself, and to means whereby business may be improved, are not fit for the work entrusted to them. There are many company managers obviously of the impression that their duties consist of getting their people into town and thereafter confining their activities to standing on the door or sitting in the house manager's office discussing receipts and retailing the gossip of the day, particularly that pertaining to the affairs of the circuit. It does not seem to occur to them that by cultivating the acquaintance of newspaper men and mingling with them they might put over a story or a picture or achieving something else that would have an influence on the receipts. It is possible to invent and secure the publication of a ten-line paragraph in one newspaper that would perceptibly increase one day's business, and the application of a little ingenuity in the direction of a novel outside display would not fail to get some result, however small.

Such things can only be accomplished through mental activity and devotion to the interests of an employer. If men qualified to perform this character of work are not employed, it is clearly the fault of the employer. As to the functions of an advance agent there may be but one comment to make. If the only service sought is distributing "small stuff," tacking cards and banners, making baggage contracts and obtaining routine information for the man back with the show, little mentality is necessary and a conscientious, industrious man will suffice.

But burlesque has reached a stage where men competent to do effective newspaper work should be employed. Newspapers throughout the country, in a very large majority of instances, are now disposed to treat burlesque with almost, if not wholly, equal consideration that is accorded other forms of indoor amusement. Owners of companies should recognize this fact and proceed accordingly. But, like all other innovations in the conduct of the burlesque business, someone must take the initiative in the matter of the calibre of advance representative. And the first one to send a perfectly qualified man ahead will get such results all other owners will quickly follow in his footsteps. This is as certain as that new shows and good shows for next season are absolutely essential to the success of burlesque.

SHOW WITHOUT HEAD.

There is considerable uncertainty as to the future of the "Star and Garter Show." The franchise under which this attraction has been operating belongs to the Hyde & Behman interests. For several seasons it was operated by an arrangement between G. M. Anderson and Frank Weisberg, and was subsequently taken over entirely by Mr. Weisberg, whose illness and inability to give personal attention to business soon thereafter brought Phil Isaacs into part ownership and management of the company.

As matters now stand, no person has come forward to claim direction of the franchise, Isaacs having retired. The show is still on the list for the Columbia Circuit, but without a visible head.

ALL-BUFFALO SHOW.

A sort of Burlesquers' "old home week" will be played at the Gayety, Buffalo, commencing June 7. John M. Ward is responsible for the idea, having arranged with the Columbia Amusement Co. for the house.

A two-act burlesque called "Made in Buffalo" will be presented with a cast composed exclusively of Buffalonians, among them Gus Fay, Eddie Fitzgerald, Jerge and Hamilton, Hayward Sisters, Billy Mossey and Frank Harcourt.



TESS YALE

A southern girl, who is making rapid strides in picture playing for the World Film.

AMERICAN ASS'N MEETING.

The first meeting of the directors of the American Burlesque Association was held in the offices of the corporation in the Gaiety Theatre Building Monday. Beyond the election of officers and directors and several informal conferences, nothing was undertaken.

After the meeting a large percentage of the \$150,000 capital stock was subscribed for by the Columbia Amusement Co., Rud K. Hynicka, Gus Hill, George Lothrop, Charles Waldron, Charles Franklin and Sam Levy. A meeting of the producing managers has been called for 10:30 this Friday morning when it is expected the remaining shares will be taken up.

General Manager Charles E. Barton, who is now permanently installed in his new office, declares his intention of establishing a press bureau of which he will take special supervision in order to insure proper newspaper exploitation in advance of all of the American Circuit shows next season. In addition to competently prepared copy, Mr. Barton will insist upon photographs that will stand some chance of being published instead of the sort that have been almost generally used by management on the Columbia Circuit.

Enthusiasm is being displayed by everybody connected with the infant corporation and all present indications point to a rivalry that while friendly, will at the same time be decidedly vigorous.

SETTLING ST. LOUIS.

There is a controversy on between the Columbia Amusement Co. and James Butler of St. Louis, relative to future burlesque operations in that city. It is the intention of the Columbia Amusement Co. to play its attractions in the Gayety there next season while the shows of the American will be presented at the Standard, and at the Century, Kansas City, both of which houses are controlled by the Butler interests.

During the past season the attractions on the Main Circuit were played successively at the Princess and Imperial theatres, St. Louis, with unsatisfactory results at both houses. For this reason the shift was made to the Gayety which had always been a profitable theatre for the Columbia Co., prior to the absorption of the Empire Circuit. Some objections have been raised by the Butler people to this deal. The subject is in process of adjustment, and it is expected a decision will be amicably arrived at by which conditions in St. Louis may be arranged with beneficial results to all concerned.

3 "ONLY GIRL" SHOWS.

There will be three "Only Girl" shows on the road next season, according to the decision of Joe Weber, who will close the original company at the Lyric June 5, in its 31st week of a New York run.

Walter Leslie Managing Casino.

Walter Leslie has been appointed manager of the Casino, Philadelphia, to take effect at the beginning of next season.

WILLIAM MORRISON DIES.

William Morrison, the musical conductor, died Wednesday morning in the German Hospital, New York, following an operation. He entered the hospital the day before. Morrison was well known in burlesque circles.

Drew Campbell's "Liberty Girls."

"The Liberty Girls" will next season be handled under the supervision of Drew & Campbell, owners of the show, in place of T. W. Dinkins. Alex Gorman will continue as the traveling manager.

Want Rats to Communicate.

Herbert Harndin and J. M. Ulants please communicate with Will J. Cooke, Secretary White Rats, 227 West 46th street, New York City, on a matter of importance.

LIFE MEMBERS.

The following are life members of the White Rats:

Armstrong, Wm.	Keough, Ed
Arnold, Gladys	Kettler, Joe
Ball, Ernest R.	King, Chas. J.
Bergman, Henry	Kluting, Ernest
Black, Ben	LaMont, Bert
Brassen, Jeff	Lancaster, John
Brown, Alex	LaRue, Grace
Brown, Tom	Lee, Jules W.
Carroll, Earl	LeMaire, Geo.
Castano, Edward	Levy, Bert
Clark, Edward	Lewis, Tom
Cohan, Will H.	Lloyd, Alice
Coleman, Harry	Lohse, Ralph
Conway, Jack	Lorella, Colie
Cooke, Will J.	Latoy, Joe
Corbett, Jas. J.	Lorette, Horace M.
Corsini, Eddie	Lynch, Dick
Corsini, Cora Young	Macart, Wm. H.
blood	Mace, Fred
Coyne, Joseph	Mack, Joe P.
Curtis, Samuel J.	McCree, Junie
Dalley, Robert L.	McDonald, Chas. M.
Delmore, Geo. H.	McMahon, Tim
DeTrickey, Coy	McNaughton, Tom
Diamond, Marc	McNeill, Lillian
Dick, William	McPhee, Chas.
Dickey, Paul	Melrose, Bert
Dixon, Harland	Monroe, Geo. W.
Dobson, Frank	Morton, Sam
Dolan, Jas. F.	Mullen, Geo. R.
Doyle, Patsy	Murral, Elizabeth M.
Eldrid, Gordon H.	Nawn, Tom
Ettinge, Julian	Nible, Fred
Emmett, Cecil	Noian, Jack
Emmett, Leon	Noian, Billy
Evans, Frank	North, Frank
Fagan, Noodies	Patti, Greg
Farrell, Chas. H.	Payton, Corse
Fay, Frank	Prince, Arthur
Fay, Gus	Provost, N.
Fitzgerald, Eddie	Rabe, Harry
Fogarty, Frank	Reeves, Billie
Ford, A. A.	Reid, Jack
Foyer, Eddie	Rogers, Will
Gardner, Happy Jack	Rooney, Pat
Garvie, Edward	Ross, Eddie
Gaylor, Bobby	Russell, Marie A.
Gibson, J. Grant	Russell, Thos. J.
Grant, Alf.	Ryan, Thos. J.
Gray, Mary	Sanford, Walter
Green, Bert	Sawyer, Joan
Griffith, Gerald	Sidman, Sam
Groves, Hal	Simmons, Dan
Hallday, William A.	Smith, Tom
Hascal, Lon	Stafford, Frank
Herbert, Chauncey D.	Stone, Fred A.
Herman, Dr. Carl	Sulzmann, Jacob
Higgins, Robt. J.	Van, Billy B.
Huggins, J. J.	Vaughan, Dorothy
Hume, Dick	Ward, Hap
Inza, Roheia	Waters, W. W.
Jess, Johnny	Watson, Joe. K.
Johnson, Al	Weber, Johnnie
Kinean, Frank	Weich, Thos.
Kelly, Harry	Willard, C. E.
Kelly, Lew	Williams, Sam
Kelly, Walter C.	Elmire

From week to week in VARIETY will appear the full list of life members with new additions indicated. Who will be the next one to take out a life card?

NOTICE!

The Regular Meeting of the WHITE RATS ACTORS' UNION

will be held

TUESDAY, JUNE 1,
in the White Rats Building, 227
West 46th Street, New York City,
at eleven-thirty P. M.

VARIETY

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ADVERTISEMENTS

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The New York Times, Sunday, May 23, had the following editorial:

The Actors' Fund.

There are few benevolent institutions worthier of the support of a community of theatregoers than our Actors' Fund. From its foundation its affairs have been administered with good judgment and it has relieved the necessities of large numbers of deserving actors whom illness and misfortune, and the inevitable uncertainties of a calling which, under the best conditions, must be unstable, have placed temporarily in want of succor. Its services have been continuous and well directed. The Actors' House which it maintains is a comfortable home for superannuated players. Broad as its benevolence is, and in spite of the heavy demands upon it, the Actors' Fund makes few appeals for public assistance. It cannot be said that it is actually appealing for assistance now, for the money paid out for tickets to the performances to be given by members of the Lambs Club in its behalf will all be returned in full value.

When the Lambs gambol, eagerness to be present has become a public habit, if not a public failing, as the hundreds who are generally unable to get even a "look in" have declared. Next week, Friday and Saturday, June 4 and 5, at the Century theatre, the Lambs purpose to gambol with even more than their usual vivacity. The program for the three performances will be long, new and varied, the performers will be actors and singers of distinction, and various plays and sketches written for the occasion will be given.

It must be borne in mind that depressed financial conditions, in all parts of the country, have affected the actors greatly of late, and that, in the season now closing the theatrical situation has been rendered more uncertain by the effects of the European war. The demands on the Actors' Fund have increased, its receipts from regular sources have inevitably diminished. Every dollar taken in at these performances will be paid into the treasury of the Fund. There is no question of attendance. Every seat in the spacious theatre will assuredly be occupied at each performance.

Mr. and Mrs. Harry Ford have a son.

Lester Whitlock became the father of a boy Tuesday.

Bobby Hagan (of the Manhattan Girls Co.) is the father of a boy.

Mrs. Paul Scott is slowly recovering from a severe illness.

Louis J. Reitzenstein, author of "On Trial," is engaged to be wed shortly to a non-professional.

Thornton W. Currier has resigned as treasurer of the Fifth Avenue.

Gerald Griffin returned Monday from England, where he has been playing since last October.

Jennie Dunn, widow of the late Ezra Kendall, was lately married to a Mr. Calkins in Cleveland.

Doris Moore is signed by Comstock & Gest for the role of Intoxication in "Experience" next season.

Mr. and Mrs. Carey J. Chandler were presented with a boy in Los Angeles May 7.

Jeanie Powers, after four weeks of acute laryngitis, has recovered and will resume vaudeville engagements.

Alfred Latell, the animal impersonator, is among those signed for Lew Fields' new revue, "Hands Up."

The new Leiderkranz, Grand Island, Neb., opened May 22 with three acts and pictures, four shows a day.

The Broadway, Denver's legitimate house, is considering a feature picture policy for the heated months.

The annual meeting of the Northern States' Posters' Association was held May 25 in St. Paul.

Eddie Mack is entertaining W. P. Pearce, owner of the Atlantic Hotel, Jacksonville, Fla.

Frederic Santley, after two days' rehearsal for the William Elliott role in "Experience," returned the part to the management.

"Ruggles of Red Gap," Harry Leon Wilson's story, is to be dramatized by Harrison Rhodes for production next season by the Shuberts.

Celeron Park, at Jamestown, N. Y., opens Sunday for the season. The theatre opens Monday with vaudeville, George Hinman, manager.

The Casino at Montreal, which has been playing straight pictures, will open next week with a four-act vaudeville show including a feature film. The house is under the management of M. Kashin and is booked by Walter Plimmer through the Amalgamated. The show will be played for a full week.

George Copsey, the treasurer at the Fifth Avenue, celebrated his first week in that position by becoming the father of a baby girl.

The annual meeting and election of directors of the American Theatrical Hospital in Chicago is scheduled for Friday, May 28.

Tuesday 15 agents of the Palace theatre crowd went to New London to see a tabloid. The party of men was chaperoned by Mrs. Gertrude Wilber, the only woman making the trip.

Lewis J. Morton, the theatrical manager and producer, has filed a petition in bankruptcy placing his liabilities at \$11,440, with no assets. Actors claiming salaries compose the majority of his creditors.

The Victoria, Rochester, N. Y., will have an affair night on June 9 for everyone connected with the theatre as well as with the theatrical business in that town. Jack Farren, who is promoting the affair, has made some extensive arrangements.

The members of "The Broadway Follies," a tab show playing in the east, are anxious to learn the whereabouts of their late manager, Linton De Wolf. It seems De Wolf left the company suddenly without advising them of his intention or paying salaries.

Captain John C. Clark, aged 83 years, considered the oldest living circus clown, lies dangerously ill at his Rockwell avenue home, Long Branch, N. J., following a paralytic stroke. Clark joined the Dan Rice show when sixteen years old.

The Opera House at Nehawka, Neb., seating 600 people, erected by public subscriptions, opened last week under the management of Ernest Pollard, with a feature picture. The town has a population of 300 and paid out \$15,000 for the building.

The home of Mrs. Frank Caverly at Wantagh, L. I., a short distance from Freeport, was destroyed by fire last week. The Caverlys have been separated for some time, and until the news of the fire became public few friends of the woman knew of her whereabouts.

Morrison's Rockaway Beach big-time vaudeville house opens for three days commencing Saturday, and will play week-ends until the regular season starts there about July 3. Lawrence Goldie, of the United Booking Offices, will again book the Morrison summer bills.

Ralph Kohn, of the A. H. Woods office, is on his way to San Francisco in the automobile which is to be driven across the continent by Mrs. Woods. At the Eltinge bets were made Tuesday Kohn would only last as far as Buffalo on the trip out. In Mr. Kohn's absence his personal affairs will be looked after by his first assistant, Mique Goldreyer.

Enid May Jackson was engaged this week to assume the role in "The Natural Law," now played by Helen Holmes. Miss Jackson joins May 31.

The Longacre theatre changed ownership Monday. Ralph Bloom, who formerly held the property transferred it to the L. A. T. Corporation, whose directors are Joseph L. Graf, Morris L. Goldstone and Alexander Pincus. The transaction calls for a mortgage on the property amounting to \$345,000. There may be other developments of the transfer.

Judge McCoy, in the Court of Equity, Washington, decided last Friday in favor of the defendants in the action brought by Philander Johnson, a Washington newspaper man, against Cohan & Harris, Raymond Hitchcock, Rennold Wolf and Channing Pollock. Johnson alleged "The Beauty Shop" had had its base taken from a play he had submitted to the Reginald De-Koven Play Contest, of which Mr. Pollock was one of the judges. He also alleged the same manuscript was submitted to Hitchcock, the star in "The Beauty Shop," written by Wolf and Pollock and produced by Cohan & Harris. The court denied the plaintiff the right of appeal.

TOMMY'S TATTLES.

By Thomas J. Gray.

The summer home season is on in full blast. Get your excuses ready about the mosquitoes.

It is reported an agent saw an act last week that did not do an imitation of Charlie Chaplin.

In view of the wonderful (?) showing made by the U. B. O. baseball team, a committee of agents headed by Jo Paige Smith has selected a team to play them in hopes that someone will be able to break their winning streak. The first team consists of Elnino Eddy, Harry Thorne, Nick Norton, John La Clair, John Sun, Sam Holdsworth, Joe Norcross, Pop Ward and Col. Mark Diamond. These boys should put up a fast game.

Just when all the song boys had a nice little jitney bus song ready, the various railroad companies around the country are putting the jits out of business. Still, none of the peace songs have stopped the war.

Some day someone is going to start to tell of an interview with an actress without saying "Miss Fortune was quite surprised when I entered her dressing room."

A sister act cancelled a date through their billing. When the manager asked one of the girls who told them they ought to have better billing, the girls said, "Our Mother."

Acknowledgment Note.—We want to take this opportunity of thanking everybody who was kind enough to wire us and wish us luck on the opening of "She's In Again."

WITH THE PRESS AGENTS

Louis V. Du Voe, of the World, in his annual review of the season has charted the season's attractions as follows:

Events in producing theatres:
New plays (including one-act plays)..... 113
Revived plays (including one-act plays)..... 22
New musical comedies..... 22
Revived musical comedies..... 6
Shakespearian revivals (three companies)..... 11

Total	174
Classification of new plays:	
Serious and sentimental	23
Melodramas	28
Romantic comedies	7
Light comedies	15
Farces	17
One-act plays	23
De Voe's average of runs for productions this season (excluding one-act plays) is 0-83/100 weeks.	

The election of officers of the Friars will take place June 4 at 4 p. m., at the Monastery. The regular ticket has George M. Cohan for abbot, Ralph Trier, dean, John J. Gleason, corresponding secretary, Renold Wolf, recording secretary, Richard J. Hattel, treasurer. Governors for two-year terms are Jerome Siegel, Channing Pollock, Fred Block, Irving Berlin and Leo Frank, with D. Frank Dodge nominated as governor for one year, to fill Trier's unexpired term.

The Irish Theatre of America announces a season of productions at the Boudoir theatre, starting June 1, direction Whitford Kane and John P. Campbell. A group of one-act plays will be produced. The cast includes Whitford Kane, John P. Campbell, Kate Morgan, Eileen Huban, Catherine Collins, Peter Golden, Joseph Whitmore, Susanne Rooney, and S. O'Connell. Shows will be given Tuesday, Wednesday and Thursday nights and Wednesday afternoons only.

During William Courtney's absence in the Cort show "Under Cover," this week, Rockcliffe Fellowes is playing his part. H. B. Warner, who was reported as being engaged, while Courtney was absent, is playing a stock starring engagement in Boston at the Majestic.

Three shows have taken to the trails under canvas. They are Cronk's Model Show, Alvin Ott, manager; the Lindsay tent show and the John G. Rae Co., starting this week.

Aug. 14 is the date that Margaret Anglin will present the first of her Greek plays at the University of California, Berkeley, Cal.

George Costan, who made a few hundred on the Hi Henry minstrel show, may send it out on a new route next season.

M. R. Klein will manage the Royster-Dudley musical stock at Elmira, N. Y.

Alice Brady is announced to alternate the prima donna roles with the DeWolf Hopper Co. at the 48th Street theatre with Natalie Alt.

"A Royal Gentleman" will be Guy Kauffman's starring roadster for next season.

Ida Weston Rae will start next season early for a road tour in "As Ye Sow."

Johnny Black is back on his old routine for the Pittsburgh Post.

The All-Star Gambol of the Lambs will be held June 5 at the Century opera house, afternoon and evening.

The Hal Florence repertoire company is arranging for a summer tour in the east.

"Trilby" will close at the Shubert June 5.

"Diplomacy" has disbanded and all further time cancelled.

CHARLES FROHMAN BURIED.

With the most impressive of services the body of the late Charles Frohman was placed in its last resting place in Union Fields Cemetery at Cypress Hills Tuesday. Throughout the country there were services at which theatrical folk were present which took place at the same time services were held in New York.

After the private service at the home of his brother, Daniel Frohman, at which only the immediate family of the late manager were present, the public service was held in the Temple Emanu-El. The Temple was crowded to the doors and outside there were several thousand people unable to get into the building. These stood with

uncovered heads while the service was in progress. Dr. Silverman and Augustus Thomas reviewed Mr. Frohman's life and work.

The out-of-town services were held in Tacoma, Wash., arranged by (Miss) Billie Burke; at Los Angeles, arranged by Maude Adams; at San Francisco, arranged by John Drew; and at Providence, arranged by the members of the Julia Sanderson-Donald Brian-Joseph Cawthorne company. There was no performance given by any of these companies Tuesday night, and in New York the Empire theatre, where the revival of "The Celebrated Case" is the attraction, was dark that evening.

San Francisco, May 26.

Special funeral services for Charles Frohman were held Tuesday in the Temple Emanu-El and they were largely attended.

London, May 26.

The Charles Frohman memorial service was held yesterday at the Church of St. Martin-in-the-Fields. The Rev. W. P. Beasley, sub-Dean of St. Paul's, made the address.

It was the talk Wednesday that many of Charles Frohman's productions for next season would be looked after by Klaw & Erlanger in lieu of an agreement reached by those acting in behalf of the Frohman estate.

It is understood that when Billie Burke starts her new season it will be under her husband's, Flo. Ziegfeld, management with bookings looked after by the K. & E. offices.

A denial was made this week by John Drew that he would retire permanently from the stage after this summer. He plans to be in active harness again next season.

SHOWS IN LOS ANGELES.

Los Angeles, May 26.

Maude Adams opened to the biggest house of the season at the Mason. Tuesday night no performance was given, owing to the Charles Frohman funeral. An extra matinee was set for Friday.

So far the Adams engagement looks like a record-breaker at the Mason.

STOCK OPERA NOT GOOD.

The Van den Berg light operatic company, which recently opened at the Standard, New York, has found the going so rough the closing is expected at any time.

The first week the loss was \$1,700, with John Cort reported as guaranteeing the salaries for the players the second week.

"ROBIN HOOD" AGAIN.

Fred Walker and James Stevens have purchased the production and rights to produce "Robin Hood" on tour next season from the Hegeman Show Print people. The company will be sent out about September 1 and is routed south.

STAGE AND FILM STARS.

The producing managers for the speaking stage are reported just about now viewing with some alarm the prominent display of "paper" for the advertising of the self-same stars they want people to pay \$2 to see on the speaking stage, by the picture concerns, which issue films with the stellar attractions, for an admission seldom raising above 25 cents.

The stage and picture paper is generally side by side on the theatrical boards. It is said one theatrical manager last week notified a large billposting concern that if it continued to paste the picture paper alongside the theatrical sheets, the manager would withdraw his patronage. The same manager is reported to have suggested that the billposters agree to keep film paper on other boards than the theatrical ones, but up to Wednesday the manager had received no reply to his letter.

Theatrical managers say the offers of the film-concerns to the stars are so attractive the latter have grown more independent of the stage controllers than they have been previously.

A woman very well known on the Broadway stage as a dramatic star, and who has appeared in some feature pictures, is reported to have a standing offer from a picture firm to engage for film work at \$2,000 a week, on a long term agreement.

SEVENTH "FOLLIES" BOOK.

The book for the new Ziegfeld "Follies" is at present undergoing its seventh revision at the hands of the Messrs. Gene Buck, Renold Wolf and Channing Pollock. Each time the "ever scouting" Ziegfeld spys out a new find for the show the book has to undergo a revision. The company is now rehearsing at the Amsterdam theatre. Julian Mitchell and Leon Errol are putting the company through its paces.

Charles Purcell and Helen Rook were added to the cast of the new Follies this week.

DISTRICT MEETINGS.

Cincinnati, May 26.

The states of Michigan, Indiana, Ohio and Kentucky, representing District No. 8 of the International Alliance of Theatrical Stage Employees, hold their district convention here Sunday. Some 500 delegates are expected to attend.

The status of the picture stage hands will be discussed.

Holyoke, Mass., May 26,

The New England district (No. 3) of the I. A. T. S. E. meets in convention here Sunday and a number of important matters will be taken up. The N. E. district No. 3 embraces Maine, Vermont, New Hampshire, Rhode Island, Massachusetts and Connecticut.

Managers' and Agents' Assn's Election.

The Managers' and Agents' Theatrical Association has nominated the following officers: President, Frank M. Chapman; vice-president, George Costan; secretary-treasurer, Charles W. Keough; director for three years, E. M. Greenberg.

The election occurs the first Tuesday.

SHOWS IN 'FRISCO.

San Francisco, May 26.

The Pavlows dancing contingent at the Cort is attracting big business.

John Drew is doing good business at the Columbia. There was no performance of "Rosemary" Tuesday night because of the Charles Frohman funeral obsequies held in the Temple here.

Kolb and Dill in "This Way Out" at the Alcazar are doing nicely.

HAMMERSTEIN'S NEXT OPERA.

The next opera to be produced by Arthur Hammerstein will be the joint work of Otto Hauerbach and Rudolph Friml, the writers of Mr. Hammerstein's other operatic successes.

The new piece has not been yet named, but will be produced in the fall. Edith Thayer is an early selection for the cast.

"P. & P." CLOSED.

After having been playing for exactly 94 weeks the Barney Bernard-Alex Carr company of "Potash and Perlmutter" closed in Santa Barbara Monday night. The company opened in New York Aug. 4, 1913.

STOCK NOTES.

Bertha Mann is now leading woman with the Stamford Players, Stamford, Conn.

J. R. Barrett, proprietor of Barrett's Players, Springfield, O., is slowly recovering from a nervous breakdown.

The Empire, Syracuse, is going to produce a new political piece in June.

William Ingersoll, who's running stock at the Walnut Street, Philadelphia, will try some new plays this summer.

Betty Barroway and Loring Kelly head the new stock at the Empress, Spokane.

When a new play, "The Decoy," was tried two weeks ago at the Colonial, Baltimore, Cecil Spooner, in stock there, had one of the principal roles.

Lee Baker and Edith Evelyn are the featured players at the Shubert, Minneapolis.

"The Heart of a Child" is a new play which Vaughan Glasser will get a line on through using in stock at the Lyceum, Detroit.

Dudley Ayres, former leading man, Grand, Brooklyn, has been engaged to present a sketch, "Be Game," at Keeney's, Brooklyn, the last half of the week.

Inez Ragan closed as leading woman of Wilmer & Vincent's stock, Utica, N. Y., Saturday. She was replaced by Susanne Jackson.

Jack Belgrave is back on the Coast for the summer.

Marie Pettis is alternating the leads with Mary Hall at the Elitch Gardens, Denver, stock.

Arthur Behrens is in vaudeville with two playlets, "The Liar" and "The Stranger." Behrens is supported by Edna May Spooner and Jack Chandler.

Leffier-Bratton, Inc., are rehearsing a number of musical tabloid stocks which will play New England park time this summer.

Ralph Ward, who formerly managed the Colonial, Lawrence, Mass., has been engaged as manager of the Bay State Street Railway Park for the summer. Ward's headquarters will be in Boston.

Gus Forbes, with "The Dummy," on the road, has been engaged for a four weeks' special appearance with the Leland stock, 116th Street theatre.

Faith Avery of the Keith stock, Portland, Me., leaves Saturday, after 480 consecutive performances in the town. Doris Moore replaces her. Harry Smith, a Keith manager from Philadelphia, is now in charge at Portland, succeeding Lawrence E. Kirby, who will be transferred to another theatre on the Keith circuit. The Portland Players will remain at the Jefferson until Aug. 28, an secured by the Portland Repertory Theatre Association.

Harrison Ford has resigned from the Empire Players, Syracuse, leaving June 5.

SUMMER SHOWS GETTING STARTED AS THE SEASON DRAWS TO CLOSE

Joe Leblang's Gamble on "The Song of Songs" Returns \$3,000 Profit at End of Eight Week Guarantee—Three Other Shows Close—Lew Fields' Show Coming Into the 44th Street—Closings in Chicago.

Four attractions close tomorrow night. They are "The Song of Songs," "The Peasant Girl," "Taking Chances" and Arnold Daly at the Park. Two of the houses are to remain dark while two are to receive new attractions. The new Ralph Herz piece is to come into the 39th Street theatre and the Lew Fields summer revue "Hands Up" is scheduled for the 44th Street.

"Hands Up" will open in New Haven next Thursday and reach New York the week following. In the cast are Mme. Walska, Harry Connor, Arthur Aylesworth, Bobby North, Fanny Brice, Lou Brice and George Hassel. Ray Goetz wrote the lyrics and music (Clifford Hess composed for a few of Goetz' lyrics), while Edgar Smith did the book. Laurie de Frece and Fay Compton have been added to the cast, replacing Elizabeth Brice and Charles King. The reason for this team leaving was that Miss Brice thought that there were entirely too many people in the cast by the name of Brice.

The Washington Square Players, who are holding forth at the Bandbox theatre, presenting a new play "A Bear" this week, will close their engagement June 1.

"The New Henrietta," which has William H. Crane, Mabel Taliaferro, Macklyn Arbuckle and Thomas W. Ross, closes its road travels tomorrow in South Bend, Ind. This company re-opens Aug. 9 for one week at the Shubert, New York, and will then proceed to the Pacific Coast, opening at the Cort, San Francisco, Aug. 22, for an indefinite engagement. A long tour has been booked for next season.

The A. H. Woods production of "The Song of Songs," at the Eltinge theatre, closes this Saturday, which also marks the end of the period for which Joe Leblang, the cut-rate ticket speculator, is reported to have guaranteed Woods \$6,333.33 weekly for the show for eight weeks.

Joe Leblang will come out about \$3,000 winner on his eight weeks' gamble. The box office statements for the Eltinge during Leblang's eight weeks will show the house did approximately \$52,000 in that time, with the forcing of additional draught through Leblang's agency. The agency profit on the "Song" show figures about \$1,000 on the eight weeks. Leblang will be about \$3,000 ahead.

Another piece on 42d street guaranteed by Leblang is said to be "On Trial" (at the Candler), a Cohan & Harris production that is assured of the purchase by Leblang weekly of \$3,000 worth of its tickets.

The guarantee for "On Trial" is now in its third week, with another week

to run. It looked as though the speculator would be swamped on this proposition at first, but this week things have taken a turn, and present figures indicate that this will be another winner.

William A. Brady decided Monday on rather short notice to bring the engagement of "The White Feather" at the Comedy to a close Saturday night. The company has been playing at the house for the past few weeks on a week to week arrangement.

Next season there will be at least two companies of this play on tour under the Brady management. One is already routed for 20 weeks in Canadian territory. When the Chicago company played several weeks in Canada early this year it did a very good business.

Mr. Brady will send four companies on tour next season to present "Sinners." The company now appearing at the Playhouse will play into July.

Chicago, May 26.
"The Moloch," at Power's, will be closed by Klaw & Erlanger Saturday night and placed on storage until next season, when it will again be sent out. The show opened to fair notices but has drawn no business, receipts running as low as \$150 for the night, it is reported.

"The Song Bird" at Cohan's Grand, an Oliver Morosco show, also closes this week, after a brief stay here.

"The Shadow" with Ethel Barrymore at the Blackstone closes Saturday after a fairly successful run. Tuesday evening no performance was given on account of Charles Frohman's funeral.

The Blackstone will remain dark for the rest of the summer.



WILAMETTE DODGE
The prima donna, who recently finished a long tour with "Hanky Panky."

STOCK

STOCKS OPENING.

White Plains, N. Y., May 26.

Olly Logsdon opened her own stock at the Newell last week in "Bought and Paid For." In the company are Robert Le Sueur, Marguerite Starr, leads; Bessie MacAllister, Hardie Meakin, Gladys Wilcox and Adrian Rosley.

Pittsfield, Mass., May 26.

A stock is announced for May 31 under the direction of Joseph Luckett.

Springfield, Mass., May 26.

It's fixed for the Corse Payton stock to open at the Court Square May 31 in "Bought and Paid For."

Saugerties, N. Y., May 26.

The Lewis Hallett Players will open here for two weeks commencing May 31. The company will change its shows three times a week.

Richmond, Va., May 26.

The Bijou stock got under way for the summer Monday, managed by Arthur Berthelet. The opener was "A Man's World." The company includes Edward Arnold, George Riddell, Leona Ball and Leslie Bassett, with the leads played by Walter N. Sherwin and Julie Marie Taylor.

Newport, R. I., May 26.

Vaudeville at the opera house has been supplanted by stock. The organization which held forth at the Colonial, Providence, all winter, opened Monday for a summer run.

The outdoor Shakespearean season of the Clifford Devereux Co. will start next week in Orange, N. J. The company will play two-day stands with "As You Like It" and "Twelfth Night." George F. Smithfield will be with the company for his second season.

Harold B. Franklin, heading the Gotham Producing Co., entered into a contract with Bert Whitney this week whereby Franklin installs a musical stock into the Grand, Detroit, June 7.

Grand Rapids, May 26.

The Mary Servoss Co. inaugurates a summer's stay at the Olyentangy theatre May 31, management, Fred Kimball. William Elliott will be leading man.

Richmond, Va., May 26.

Arrangements are being completed for the installation of a summer stock at the Academy, the big house of the Jake Wells' interests in this city.

Allentown, Pa., May 26.

The Fitzgerald Opera Co. which plays an annual summer season at the Central Park theatre will start rehearsals in the near future. W. D.

Fitzgerald has gathered together the company which includes many of last year's players.

Youngstown, O., May 26.

Idora Park Casino theatre is to have the Moulton musical comedy and opera company for summer stock, with Raymond Crane, comedian, and Maud Gray prima donna. This organization was at the Park last summer.

Niagara Falls, N. Y., May 26.

The summer stock at the International started May 24 with "Bought and Paid For." The company, under the management of C. O. Moore, includes Virginia Perry, Lewis E. Carpenter, Claude Kimball, Ralph Murphy, Bijou Washburn, Susanne Morgan, Catherine Kennedy, Dudley Clements and Lawrence O'Brien. Walter Naylor is the stage director.

Worcester, Mass., May 26.

Richard Tucker, formerly leading man at Poll's, has left that organization and will open his own company at the Worcester theatre May 31. He is succeeded by Will D. Howard at the Poll.

Elmira, N. Y., May 26.

June 7 has been set as the opening of the new Royster-Dudley musical stock, with "The Red Rose" as the starter. Nat Royster this week announced the cast as follows: Anne Bussert, Anna Boyd, Carl Gantvoort, Frank W. Shea, George Harbenson, Lillian Hager, Leona Stephens. Edwin T. Emery will be stage director.

STOCKS CLOSING.

Providence, May 26.

The Spitz & Nathanson stock, Colonial, closes May 26.

Youngstown, O., May 26.

The Buckley and Halliday stock at the Park closed last Saturday and the company moved to another of the Feiber & Shea houses at Erie, Pa. The Park is now playing pictures.

Macon, Ga., May 26.

The Sam and Edna Park stock returns May 31 for a summer run at the Casino, Crump's Park.

Stamford, Conn., May 26.

The Charles Emerson Cook stock at the Stamford theatre, headed by Bertha Mann, closes this Saturday.

BROOKLINE STILL MINUS.

Brookline, Mass., May 26.

Brookline, considered the richest town of its size in the United States, is still without a picture theatre. The Selectmen have refused to grant licenses upon the numerous applications to open moving picture theatres.

The only pictures shown here are given by the Brookline Friendly Society for children, done on a philanthropic basis.

NEW ACTS THIS WEEK

NEW ACTS NEXT WEEK

Initial Presentation, First Appearance or Reappearance in or Around New York

Claudie Tracy, Prospect. Ratliff and Anthony, Brighton theatre.

The Rayless (3).

Songs, Talk and Dances.

11 Mins.; Two (Curtained Interior).

Fifth Avenue.

A man and two women who look almost alike. The man and one of the girls first appear, the latter at the piano. Following a song in which his voice fairly shook the rafters, he announces that a trick will be performed that will outdo Thurston, Keller and Herman. The piano girl goes behind a screen upstage and from another screen at the side steps forth the same girl, i. e., she's such a close counterpart the deception is most effective. Then this girl is placed behind a screen in the center of the stage while from the front of the house comes the other girl. Then the two girls are shown with the "expose" good for a laugh. The girls do a number with musical instruments. The trio sing a little, dance a little and play a little none showing any class or qualification for the bigger houses. A pop house turn at best. *Mark.*

Elsie Gilbert and Co. (5).

Miniature Revue.

18 Mins.; Full Stage.

Greeley Square.

Miss Gilbert has a backing of four girls who act as a singing and dancing chorus. They dance about half as well as the English pony ballet and sing just as well. A man in the act does a bit. The entire turn depends on the star and she with a flippant manner of delivery puts over all of the comedy and the numbers. She is doing a Sis Hopkins sort of a "kid" that appeals to a small time audience. Four collie dogs are used, after the same fashion as by the "Top of the World" dancers. The act is a flash for the small houses where girls are wanted on the bills. *Fred.*

Princess Ka.

Female Impersonator.

Dances.

18 Mins.; Full Stage.

Academy of Music.

Princess Ka is a female impersonator doing classic dances, that would make a number of artists hustle to compete with him, if they had to follow the same circuit. Ka is assisted by a young woman who also shows much dancing ability. Ka has five dances, with the "Battle of Roses" (announced as his own interpretation) and the "Dance of the Cobra" the best. He also has an elaborate wardrobe. A slide between dances announces Princess Ka cannot speak English, and that she appreciates the enthusiasm, which proves a laugh getter when he discards his wig after the final dance. Ka should find no trouble in playing in this vicinity.

Mae McRae.

Songs.

9 Mins.; One.

Greeley Square.

Miss McRae is a single who should confine herself entirely to the raggy-draggy stuff, and also to one costume. She is a rather big girl with a big voice of the timber suited to the rag melodies. Opening with "Way Down Yonder in the Cornfield," she made an impression. Her second number is badly chosen. It is a ballad, entitled "When I Dream of Annie Laurie," and to sing it Miss McRae had to make a complete change of costume and also of voice, which disclosed the fact that ballads are entirely out of her range. Closing with a number suited to her, she came back to her natural voice and scored. What she really should do is to put the first costume that she wears away until next fall, do all of her numbers without a change in the second gown, get two new songs, one to replace the ballad, and another rag so as to be prepared for an encore and she will make a good small time single which in time may develop. *Fred.*

Ethel May Hall and Co. (2).

Comedy Sketch.

Full Stage.

City.

Ethel May Hall has a real comedy hit in this sketch that will carry her on for some time. There are amusing situations and enough of the rough comedy to make it more than ordinarily funny. Miss Hall plays a young married woman who has trouble with "mashers." Her husband is a foppish Englishman. She married, for his title, but sees her mistake when finding men even insult her when with her spouse. A plumber appears and the woman thinks she will engage him to do away with the mashers. She agrees to pay him \$50 a day to beat 'em up. The plumber is left alone in the parlor and the husband, who had gone out just before, returns. Plumber musses up hubby badly. The end arrives with the wife entering saying there has been a terrible mistake. Miss Hall is a decidedly attractive young woman with a personality that has a tendency to hold any audience. Other roles were well played. *Fred.*

McGuire and Prager.

Songs and Dances.

10 Mins.; One.

86th St.

McGuire and Prager should find little trouble in securing bookings on the small time circuits. This "sister act" can easily fill a position. The girls offer a dainty entertainment, but at times while trying to harmonize a few flat notes come out. The blonde girl shows to better advantage and also has the best number. The toe dance by the dark-haired Miss gets over through the girl skipping a rope during it. This finish will find favor in any small-time house. The closing number does not fit.

"The Society Girls" (10).

Musical Comedy.

20 Mins.; One and Three (Velvet Drop).

City.

A "girl act" worth while from curtain to curtain. Three principals and six well selected choristers, all doing their best. One of the boys who plays straight is not a small timer. Besides having a pleasing voice he is a nimble dancer and has appearance. The other male member is a "boob," getting good comedy results at times while at others his work lags and his start gets little. The girls are dressed in creations befitting a Broadway production. One who leads the number aside from being good to look upon is clever at kicking and has an abundance of vivaciousness. The turn opens in "one." The straight announces they are minus the end man for the society minstrel show. The boob is secured, the action going to "three" with the usual semi-circle of chairs. Several musical numbers include "Jane" and "Bird of Paradise." A turn that can headline the biggest of small time bills and has a chance for some of the big time houses.

Sari Sisters (2).

Dancing.

10 Min.; Full Stage.

City.

One would not suspect these girls were dancers when at the opening of the act a card is placed on an easel announcing the "Second Hungarian Rhapsodie." In the opening spot it was supposed they were xylophonists. The two dress in rather odd costumes, making three changes, all of the operatic style. They do three dances, carded, the first only having the name of the piece played. Rather a novel dancing turn that can open any small time bill and stand a good chance further down.

Arthur Milton.

Music and Talk.

10 Mins.; One.

23d Street.

As an entertainer on a one-string instrument, representing a violin, Arthur Milton will hold his own. He wears evening dress, and opens with a speech describing the instrument, later playing a number of old melodies, with talk employed for comedy throughout. Some of Arthur's talk is the best heard in the smaller houses in some time. The travesty on a picture, for a finish, brought him the biggest returns. On "No. 2" he easily held the position.

Fox and Eschell.

Piano and Songs.

12 Mins.; One.

Greeley Square.

Geo. Fox, formerly of Hines and Fox, and Bob Eschell are doing a double singing and piano act that is a corker. Both boys know how to put a song over and work hard. They are opening with "Jane," done as a double. This is followed with solos by each, then another double, with Fox at the piano, and at the close a dramatic number puts the act over most strongly. The offering shows class and will do for an early spot on the big bills. *Fred.*

Rogers, Pollock and Rogers.

Comedy Sketch.

15 Mins.; Two.

Harlem O. H.

It was but a short time ago a trio called Lydell, Rogers and Lydell played the big time. Rogers left the act and a man by the name of Fisher replaced him. Rogers, Pollock and Rogers has evidently the missing Rogers, for the act is a duplicate of the other. Rogers plays a straight and employs a comedian after the style of the late Rube Dickinson, together with a young woman who sings and dances a bit. The action is supposed to take place back stage. Rogers does the most of the work, the comedian (although made up the same as Lydell of the other trio) is not as polished along that line. The young woman dresses neatly. Two acts with such a marked likeness cannot be expected to play the big time. At present the J. R. and L. trio seems to be the lead for the two-a-day honors on the strength of the comedian's work.

Gray and Wheeler.

Songs and Dancing.

15 Mins.; One.

City.

To Charlie Chaplin this couple owe the success of their present act. The boy is a dead ringer for the picture comedian and makes the most of it favorable this time. The stereotyped opening with a song is done with the boy in evening dress and the girl in an evening gown. A ballad is used by her, giving him opportunity to change to the Chaplin makeup. This is most minutely looked after and his appearance is exact. The usual by-play employed by the picture comedian is gone through. The girl comes in for some of the rough comedy. While the Chaplin craze is on, this turn will prosper and should stand a chance of getting a big time booking, but the death knell of this sort of impersonation may be sounded shortly.

Niblo and Nugent.

Comedians.

18 Mins.; One.

Greeley Square.

A blackface comedian and a straight with some talk, a couple of songs and a closing of nifty stepping. With the dancing the boys went over to a strong finish. The comedy is a little weak in spots and there are some rather aged gags pulled; but as the comedian does not attempt a Chaplin imitation he is to be congratulated. The turn is a late formation, with the principals from two other acts. *Fred.*

Glenn and Robinson.

Songs and Dances.

10 Mins.; One.

86th St.

Two men (colored) with the usual cross-fire talk. Member in eccentric make-up follows with a little stepping, after which partner scores the hit of the act with a vocal solo, closing with a comedy number to good returns. Big small timers.

SHOW REVIEWS

13

PALACE.

Kitty Gordon and Bebbie Clayton are the names depended upon to attract at the Palace this week. The surrounding show did not figure heavily in the salary division, but it composed an enterprising vaudeville performance.

Perhaps before the matinee performance on Monday the Palace management feared that the show would not hold up, because the bill was rather hurriedly bolstered up late last week through Eva Tanguay who was to have held over having stepped out owing to illness. It was seen that ten acts made too much show and at night the bill was entirely switched about with one act dropped. As this was a dancing turn it was just as well for there isn't any dancing team that can walk on a stage and hold its own after Bebbie Clayton has been on. The house held a fair sized audience considering the weather, with stragglers coming in as late as nine o'clock.

A new pictorial opened, with Mechanic's Dogs following. The act was not applauded with the upper section. It warranted the encore given. Ham and Ronald, the violin, was moved into the "No. 2" spot from "No. 4" after the matinee. His present program does not seem to be particularly well suited to vaudeville. The opening number ran seven and one-half minutes far too lengthy. His second selection, "The Bee," was more to their liking and with "Berkase," his closing effort, he went over.

Alban Dinchart and Co. in "The Meanest Man in the World" made the comedy sketch of the show and although placed a little early, it scored with a number of laughs. Johnny Dooley and Yvette Rungel, "No. 4" (moved from second), scored the first real hit of the bill by virtuously stopping the show.

Miss Clayton with her dancing partner Lester Sheehan and her sextet of musicians closed the first part. In Mr. Sheehan Miss Clayton has a dancer with a shade on anything in the modern stepping line that has been seen on the Palace stage since the house was opened. Du Calion, the talkative ladder bouncer, opened the second half, not getting much applause but pulling some laughs.

Kitty Gordon in Jack Lait's "Alma's Return" followed and did very well. Miss Gordon is most fortunate to have secured Mr. Lait's sketch. It carries her over, but she displays little appreciation to maintain its standard, from the appearance of the supporting cast. The role of "Cleo, the maid" is programmed as taken by Helen Goff. No one who knows Miss Goff could be mistaken in the identity of the person now playing this role. Miss Goff has not been with the act for two months or longer, yet she is still programmed, while it was said about the theater Miss Gordon's personal maid had been given the role, her first venture upon any stage in a professional capacity.

Miss Gordon reciprocated, however, in the next turn, which had Mr. Batic and Jack Wilson. Miss Gordon appeared in the Wilson turn, to help the laughs along, and Wilson got a lot of them. The Herli Family closed the show, holding well in the audience with their foreign style of dancing.

Fred.

AMERICAN ROOF.

Business on the American Roof has taken a spurt of late. If it is nothing else, then the closing of Hammerstein's has been helpful to the Loew house.

The bill the first half was enjoyed by a large gathering. It was a diversified program, with a couple of the turns having the positions assigned against them. The first of these was Jackson and Wahl (New Acts), opening after intermission, and Tejeti and Bennett, closing the show. The latter couple are a mixed dancing act, the woman first doing toe work, then both going in for the modern stepping, after the man sings the newest song heard this week, "Mother May I Go Out to Swim?" It sounds like a summer number and there is some comedy to it. The dancers have a dream setting to open and close in, and they did well enough in the spot.

Tom Mahoney was next to closing, and cleaned up, as he always does at the American.

Mr. Mahoney in his long frock coat, with Irish songs and Irish stories, caught the house from the take-off, and sent them into a laughing spasm with his finish, the singing of an Irish rag with a dance accompaniment. It could hardly be called a dance, even Tom didn't do that, but the finish is certainly a boner for Thomas. He had to speech after that.

Closing the first part were Lucille and "Cockle," off the big time. "Cockle" is a cocktail, nicely handled by the rather prepossessing woman, who dresses herself modestly but not severely for this style of turn.

Just how Lucille should be gowned or not is a matter for herself to decide. It's not a point observable by the audience, but sometimes she doesn't help the bird sing in her present dress with a turbaned hair affair. The bird's imitation of a cornet is excellent, and the whale turn interested those in front.

The "No. 4" spot was occupied by Crawford and Brodbeck, a two-act that will travel over the small time without encountering any difficulty. A young woman and young man play easily, singing, talking and dancing. It's just that that is against them, so many others are doing the same thing, and almost in the same way. These two might land something better. A new act would be a help, but it should be new in idea as well, and it is not necessary at all, if they are content with what they have.

De Lise opened the show, Purcell Brothers were next, with Kingsbury and Munson in a sketch, third. Later on the Begannys Troupe appeared.

An intermission seemed interminably long, perhaps leaving that impression through no

film filling in—but the bar was open with the weather still too chilly for the funny lemons.

The Roof stage, as well as the American's downstairs stage, is under the direction of Harry Taylor, and the American stages are very well run. In fact the American staff throughout, from Charlie Putnam, its manager, to J. Edwin Liebman, the orchestral director, and Louis Schwartz (Mr. Taylor's assistant, who looks after the crew behind the curtain upstairs) compose about as model a working force for the small time theatre as could be secured.

Mr. Taylor and Mr. Schwartz were at Tony Pastor's theatre for years. Mr. Taylor also in charge of the stage in that famous house. As the show ran on 14th street day in and day out with never a hitch breaking in the running, so it does at the American, upstairs and down.

GREELEY SQUARE.

The Greeley Square had almost a capacity audience Tuesday night. It filled early with an audience that seemed easy to please. Eight acts and two single reels and a two-reel serial instalment made up the bill, running smoothly and entertainingly.

Pox and Eachall (New Acts) opened following a news pictorial. Mae McRae (New Acts) in the second spot brought two singing acts one after the other but didn't mind, for Sampson and Douglas, who followed, brought more singing and also get away with it. "Dublin Bay" went over big for them, despite the flood of melody that preceded.

"The White Isle" closed the first half of the show and brought any number of laughs, which were appreciated. The serial split the bill.

El Cleve, xylophonist, opened the second act and was the noise hit of the bill. The medley of popular airs finishing with "My Bird of Paradise" was such a riot he stopped the show completely. Elsie Gilbert and Co. (New Acts) and Niblo and Nugent (New Acts) appeared in that order, and Reddington and Grant, with their comedy trampolines offering, closed the show. The latter act was a laugh from the start to finish with the audience. A Keystone closed.

23D STREET.

The rain Monday ceased long enough before show time for the audience to comfortably fill this house. The clientele patronizing the 23rd Street is strong for comedy, and Manager Daly gave them plenty the first half. The hits were evenly divided between Hoyt's Guards and John P. Wade and Co.

Pierrot, Ferber and Co., in a comedy sketch entitled "My Angel Wife" opened the show, and gave it a nice start. Arthur Milton (New Act) followed, and kept it up. Arthur might replace some of his talk, which would greatly improve the turn.

The Hoyt quartet, in a "Spirit of Good Fellowship," were next. The audience liked the harmonizing by the four fellows. The majority of songs now employed are good, but one along near the middle might be changed for something better, and the act might be more appreciated. The theme and the singing could easily place this turn in faster company.

After a serial Wade and Co. closed with the comedy playlet. The comedy comes fast, and each line draws laughs.

Porter and Sullivan, next to closing, got over with some old talk and songs. The act had enough assurance. The girl with her blonde hair gives the act a good appearance. At times she exhibits more dancing ability than singing. The fellow does nothing that is remarkably noticeable. The song and solo dance for a finish have replaced the straight song formerly employed, and seems now to be the best thing to the act.

Jolly Johnnie Jones concluded the vaudeville part. Johnnie also received his share of applause.

A feature film closed the show and held the majority in. The 23rd streeters are beginning to care more for the silent actors.

FIFTH AVENUE.

Bumpety bump went the Fifth Avenue show Monday night. Lack of speed and a noticeable sameness in the vaudeville section hit the bill with such a jarring force it never assumed the stride the bills of recent weeks have maintained to great advantage. Around the opening act showed that injected the right brand of pepper and the show took on some speed only to fall back into a canter that never pulled the bill into the lively pace one likes to see at any variety show.

Even the pictures missed fire. A Lubin short-reel subject, "The Spy's Sister," was tame and schoolboyish as a celluloid dramatic. Then a Ham comedy was funny in spots and an old Keystone, with Chaplin doing some unusual dodos, didn't help much. An interesting ten minutes were spent in still and motion views of southern tropical life. Walter Murray, dressed like an African explorer, lectured as the pictures were shown. This phase of the program attracted attention but gave the show no semblance of speed.

Following the opening portion of photoplay appeared the Rayless (New Acts) who didn't accomplish very much. Miller and Lyle scored with their comedy and the boing but proved exceedingly laughable. These negro entertainers put some life into the show but it didn't last long after the picture machines got busy.

Dan Burke and Co. pleased and Dan received a pretty bouquet that smelt unperfumed for the minute. Dan O'Neill, who has hair tinged with gray and who sports a red necktie, is another of the "out single" species which has frequented the New York vaudeville houses.

Dan is a combination Tinney-Fitzgibbons-Dooley-Tighe type, speaks fast and used up a mouthful of jokes. Dan said something when he

wished he would, grow as old as his jokes.

O'Neill's style of funmaking was beneficial to the bill and though it looked like a frosty night for O'Neill he pulled up a strong comedy ballot.

The Chip and Marble Dutchland skit was a light, airy, quiet affair but with pleasing night for O'Neill he pulled up a strong comedy ballot.

The Chip and Marble Dutchland skit was a light, airy, quiet affair but with pleasing night for O'Neill he pulled up a strong comedy ballot.

Elth Kirke and Billy Fogarty had a tough spot and nobody realized that more than Fogarty himself, who kidded about it to the orchestra. Miss Kirke departs a silly wardrobe and displays a good strong voice which was roundly applauded. Fogarty jokes, sings and dances but discovered an old, old joke is worth more laughs at the Fifth Avenue than one or two manufactured right up to the minute. That about the Dardanelles is still running.

Azita Diaz's monkeys closed the show. Miss Diaz is of pleasing appearance and is good natured all the time while putting the Indian performers through the routine. At times the monkeys show timorousness and willingness to chamber about the footlights and secretary, yet they come along in a sweet measured effective way. The monkeys do a sweet macabre trick. One spouse several names while four do a Japanese barrel juggling stunt at the close that pleased immensely.

CITY.

A trip to Wm. Fox's City was worth it the first half of this week. The City, besides having its usual eight-act bill, had the Paramount feature, "Hypocrites" which seemed to attract to the downtown house. The act portion opened with the Sari Sisters (New Acts) who gave a good start with their dancing. Fred Hildebrand, with his lengthy legs, got plenty of laughs from them and some fairly amusing comedy. The boy had picked a good song, which fits in well with his talk. It would be just as well to eliminate the bus business, although he has changed it about. Laughs were secured by Ethel May Hall and Co. (New Acts) in a sketch that has comedy to burn.

A weekly was followed by Dixon and Dixon, the musical clowns, who play a variety of instruments in a novel way. "Following the picture" did not have any terror for them. Sandy Shaw, the Sari's b comedian, was liked. He is a comedian such as is not often seen in the small time house.

The female impersonation bit used for his third number is sure of satisfactory returns. "The Society Girls" (New Acts) has class and got over nicely. Serial.

Gray and Wheeler (New Acts), with their Chaplin business, jumped into favor as soon as the impersonation was used. At the Academy, just across the way, another Chaplin impersonation was given by one of the Stanhope Brothers. Both houses are under the same management.

The Gene Muller Trio bumped the closing spot. The show proper was over at about 11:45, the four-part feature going on one hour before that.

58TH STREET.

A thorough test on pictures as a "draw" is given each week at the 58th Street. If it isn't a serial it's something else, as Manager John Buck is making a specialty of booking in pictures that show any box office magnetism at all.

McDougal and Shannon opened the program with "In the Old Neighborhood" (seen before when presented by another Irish team) and got over nicely with the musical numbers. There's the usual rad talk, but it would be well for both the man and woman to elevate their voices a trifle. It was hard to catch much of the dialog even at close range. The combination of violin and hurdy-gurdy caught immediately and the results were certain in the 58th Street neighborhood. The girl would present a neater appearance by cutting off a half inch of hair on dress. The blue skirt almost swept the floor and the newspaper ads say the very long outfit is unseasonable.

Ronair and Ward show improvement. The man had an astoundingly crackle, and he could also show a little more improvement by getting a Leghorn or Baskok hat, as the straw-kat he wore looked like a last summer. The woman never looked more attractive and becomingly dressed as she did in that brown outfit. Even the hair and shoes matched perfectly. Perhaps that's what made the man's hat and tie look out of kilter. Their patter and style pleased the 58th streeters.

Edna Luby, having discarded or rather shaved her movie sketch, appeared in a "single" and proved a favorite. That they know Miss Luby was evident by the way she was greeted by applause when she appeared. Miss Luby offered a series of imitations. Though few in the audience had seen any of the persons impersonated mattered not. Miss Luby received big applause. Hardie was the headliner. To those not having seen Houdini, Hardie filled in. After the audience sang several choruses with the orchestra the Brandon-Russell Co. offered in "A Star by Mistake," surefire for the pop theatres, but takes up entirely too much time. The parts are well played and the "office boy" displayed a voice of high range and musical quality. The Harvey-Devore Trio was a bit hit in the closing spot.

JEFFERSON.

Something wrong at the Jefferson. Business of late has been poor. With a well balanced bill that rounded into as good a small time show as one would care to sit through,

the house was almost empty, considering its size, Tuesday night. Opposition along 14th street is very keen and a change of policy might brighten things up for a while.

Sigerson's Dogs opened after a Vito comedy and a Lubin drama. This man could improve his act with more of a setting. The canines show careful training and go through a routine different than other acts of this caliber. The sign dropped by the little people could have eliminated. Hunter and Davenport continued the lively pace and scored. This picky-faced comedian headed one good comedy, putting it over in a style sure to get them in the pub houses. He could change his make-up and do more of the acrobatic dancing. Also the one number his partner now does, Keeninan Sisters and Alias seemed to need rehearsing with the new member. The girls' best work was done by themselves. The boy is a good dancer and when breaks into the girls' style of dancing will bring the act back.

After Paths Special the Colonial Quintet in their neatly arranged musical turn pleased. The colonial outfit look neat and are well worn. The girl could brush up some later ballads than the ones now employed. This act should please any small time audience. Holmes and Biddle sang their way into the hit column. This couple have wide vocal range and place their numbers over to good returns. Burke and Barks, the third two-act, would have scored much easier had they not wasted time making the sketch appear to drag. This comedian might discontinue using the names of different nationalities in calling his partner names. Armed the small time circuits mostly all of the nationalities he mentioned patronize the house. It's not good kidding. The turn is too long and the table scene could go out without injuring the act. They finished to one of the hits.

Timford, next to closing, topped all others for applause honors. His voice appeared to be under the weather and hindered him a little, or maybe it was the noise the stage bands were making while setting for the closing act. Rice Elmer and Tom in their tramp-line specialty closed to an almost empty house.

86TH STREET.

An attractively well arranged show was served Monday night. What the bill lacked in the pictures was overshadowed by the entertainment from a well balanced show. The audience found no trouble in getting seated and seemed easy to satisfy. Seven acts, a 3-act Gold Seal "Shattered Memories," Paths Special, S-A comedy and a serial comprised the show.

Max Langslow in his sharp shooting specialty started things away early in good returns. Too much time is lost while running up through the balconies during which time those in the orchestra seemed satisfied to follow the delings of the girl assistant on the stage. McGuire and Prager (New Acts) were enjoyed throughout and closed to a substantial hit. Harry Gis and Co. in "Vis in the Gas Route" followed the Paths Special and S-A comedy, scoring easily with their burlesques on "Tara." The act contains some amusing moments and are helped along by the ability of the players in the delivery of it. At times the couple over-play a few of the situations causing the act to seem much longer than it really is. Glen and Robinson (New Acts) a colored team, sang their way into favor. Asiana Students in their musical turn did not last much until the final number "A Hunt in the Black Forest," which made the opening of the turn look rather light. Too much time is devoted to the first few numbers. They lack speed and the musical tone to help it along. More rag music might replace the classical selections which will receive more attention from the small time audiences. Jimmy Reynolds working with a Harry Fox delivery talked into the hit column. Too much of "Listen" and "Wait a Minute." With a new and regular monolog Mr. Reynolds should find little trouble in playing some of the better grade burlesques. Paul Pedrini and Monk closed to moving house.

ACADEMY OF MUSIC.

It's funny about the people the Academy gathers. They seem to enjoy the show, but it would take a 42-centimeter gun to make them applaud.

Gallando with his clay modelling pried off the lid at 8 o'clock, and did fairly well. Rose and Williams, replacing an act after the Monday show, did fairly well. No. 2. The comedian's dialect at times sounds more like that of Chinese than Italian, which he portrays. The straight has a fair voice, and sang to good returns. An Edison comedy followed after De Veaux and West (New Act) and got a few laughs. Princess Ka (New Act) next, did not get the results due him.

The first real sign of life was shown when Coy de Trickey made her appearance. Coy seemed to be the favorite with the Fourteenth streeters, but worked with much strain. She sang five songs. Coy has rearranged her song repertoire, also Wardrobe, and it makes the act a hundred per cent better. Richard Mallory and Co. (New Act) followed.

An Esanay comedy put the audience in good humor, and The Stanfords, next, were conceded the bit of the bill with their talk and singing. The burlesque "bill" on the Salvation Army singing "Tipney" struck them just right, this being the kind of comedy this audience takes to. The boys have secured much new comedy talk since last man around here. It has improved the turn.

Three Falcons closed the show with their fast work on the rives, and did it with a bang. The two straight men are excellent performers, while the comedian, with his pantomime fun, will set laughs anywhere.

"Captain Courtney," a Rossway feature, concluded the entertainment, and held the May 10th.

SHUBERTS CLOSE HIPPODROME; PICTURE POLICY DOES A "FLOP"

Managers Said To Be \$100,000 in Arrears on Rent for Big Amusement Place. Two Concerts By Ruffo Bring Season To End. Spectacles Again Next Season.

It was decided by the Shuberts Wednesday to discontinue the picture policy at the Hippodrome June 5. After two concerts by Tito Ruffo during the following week, the house will remain closed for the season. The Shuberts have Ruffo under a contract for a brief tour in the cities close to New York, and with the two dates at the Hippodrome they hope to land a big winning.

Last week the United States Realty Co., which controls the building and whose members are also interested in the production end of the Hippodrome to the extent of holding 25 per cent. of the stock, with the consent of an additional 25 per cent. of the stock held by allied money interests, placed their own representative at the Hip to handle the financial end.

It is reported the production corporation, of which the Shuberts and the Messrs. Cox and Rhinock hold the other 50 per cent. of the stock, is indebted to the realty corporation to the extent of \$100,000 on the present season for rental.

The picture policy at the house is said to have been a flat failure, with but little cash business except Sunday nights, when a turnover was done.

The suit of Arthur Voegtlin and William Wilson against the Shubert firm for having violated their contract agreement will come up for trial next Tuesday.

COMMISSIONER AND CENSORSHIP.

Action has been started by the Life Photo Film Co. through its attorney, Gustave A. Rogers, of Rogers & Rogers, to restrain Commissioner of Licenses George H. Bell from refusing to allow its picture, "The Ordeal," to be shown in New York City. The Commissioner, he claims, does not conform with President Wilson's neutrality policy.

The picture was shown some time ago at the Lexington Avenue opera house and was forced to close through a threat of the house having its license revoked if the production was continued. The same thing happened at the Bunny Theatre a few weeks later.

The film company says the Commissioner has no right to censor a picture containing no immoral or obscene views and claims the Commissioner was influenced to act against the picture through complaint made by Germans who were not American citizens.

Attorney Rogers believes the case (which comes up in the near future in Judge Whitaker's court) will prove one of the most important in connection with the legitimate stage and the picture business. Mr. Rogers, for the film

company, contends the Commissioner has no power of censorship. He states if the Commissioner can censor a photoplay on the ground it is unneutral, he can also censor legitimate plays, as under Chapter 475 of the Laws of 1914, he has the same powers regarding legitimate theatres as picture houses.

This is the first instance of censorship of war pictures. The Commissioner formerly only concerned himself with the closing of White Slave and crime pictures.

LUBIN REORGANIZING.

The Lubin Co. with Siegmund Lubin as the spokesman, announces that a new policy will be followed hereafter in the making of big pictures. Lubin is said to be dissatisfied with the Lubin films of the past. He wants something better. Instead of making up a cast out of the stock members of the various Lubin companies he will cast legit for the various roles, claiming that he will be enabled thereby to get the proper acting type so necessary to convey the illusion to the auditor.

Lubin claims his plans are still in the crude, yet he says that Marie Dressler will start another "Tillie" film this week, with John C. Rice of Rice and Cohen, as her supporting comedian. Howell Hansell will direct.

Scenery, prop men and stage carpenters from New York's legit houses are being drawn into service by Lubin.

The Lubin companies, now in different sections of the United States, will be reorganized.

CHICAGO'S HARSH CENSORS.

Chicago, May 26.

The local Board of Censors on pictures is almost harsh in its insistent ordering of cuts in films. Features as shown in New York look like different pictures when exhibited in this city, after the Board is through with them.

Picture house managers have commenced appealing to their public through slides on the sheet, asking if it is fair for censors to pass the books, complete, then slash films that tell the same stories.

In the matter of the Leo Frank Case film, the Board wholly refused its sanction to display that picture in Chicago.

CHURCHES NO OBSTACLE.

Chicago, May 26.

By a decision given in the Circuit Court Monday the right to open the theatres in the vicinity of churches is now established. A city ordinance says a theatre cannot be located within 200 feet of a church, but the court ruled in favor of the 53d Street theatre and the license was granted immediately after.

METRO AT MADISON SQ.

Upon the Madison Square Garden opening with a picture policy, which event will take place about June 7, according to report, the first feature picture to be displayed in the big arena will be a Metro product.

It was rumored this week the Garden opening might be postponed through some hitch in the arrangements, but nothing definite was known regarding it.

The same source of information also reported the Grand Central Palace, which anticipates playing a picture policy during the hot weather, might encounter difficulty in securing the necessary license.

The management behind the Madison Square Garden picture project, realizing they would need an extraordinary big flash for the opening, made an offer to Charles Chaplin of \$25,000 for the two opening weeks at the Garden. The comedian was forced to turn the offer down by the film concern he is under contract to.

FEATURES KILLING ONE-REELERS.

A rumor says the Universal within the very near future will do away with most of its one-reel manufacture and instruct its companies to turn out nothing but two-part subjects and features. Some of the stock people with the U have been much worried of late by the persistent reports concerning the stoppage of the one-reelers.

Quaky rumblings are heard as to the complete cessation of one-part films by any of the companies now in existence until such a time when the exhibitors will not devote so much time to features. The feature thing is killing the films of the 900 and 1,000-feet length.

RIGHTS LEGALLY DISTINGUISHED.

London, May 15.

The Court of Appeals has decided an important point with regard to picture rights.

Sir Charles Wyndham in 1908 purchased the acting rights to "The Blue Mouse." In 1914 A. E. Hubsch & Co. acquired the British film rights to the play. Sir Charles brought an action to enjoin an exhibition of the film. At the hearing in January the court decided in favor of Sir Charles. An appeal was taken and the decision recently handed down by the Court of Appeals is that the right purchased by Wyndham was a limited one and not sufficient to entitle restraining of the filming of the farce.

HIPS HOLD-OVER FILM.

The United Booking Office Feature Film Co. is crowing over the fact that the first picture to be retained at the New York Hip two consecutive weeks has been its "Where Cowboy Is King," there last week and this.

The U. B. O. also played this feature at the Hip, Fifth Avenue, Royal and Alhambra last week.

Another U. B. O. feature, "The Vengeance of the Wild" (five parts) was accepted to start the new pop policy of the Hip, Cleveland, this week.

KRITERION REORGANIZING.

A practical reorganization of the Kriterion has occurred, following the appointment of a receiver for that picture service concern. The Associated Service will succeed it. The new company is composed of manufacturers, former contributors to the Kriterion program, and a number of Kriterion stockholders, besides others who were also interested in the original company.

Arthur Bard arrived from the Coast this week to assume the direction of the reorganization. He was connected with the Kriterion Coast forces. A line of campaign has been laid out, starting with the producing companies, Empire, Santa Barbara, Linblom, Purke, Navajo, Ramona and Banner.

Several claims for future service are already made for the Associated. These include a promise of continuous service of one and two-reelers.

Last week a proposition of settlement for the Kriterion was proposed to its creditors.

"TYPES" FOR FILM.

Any number of people are on a hunt for "types" for films. The most diligent search is among variety players, in the hope of securing a distinctive type for comedy reels.

Several concerns, prospective and in operation, are said to have given consignments to various persons to secure these types. One firm is reported to pay salary for the purpose of the usual test to see if the newcomers "photo well."

FILM AND FROHMAN PLAYS.

In behalf of the Charles Frohman estate, Alf. Hayman proposes to institute legal action against the London Film Co., relative to restraining its exhibition of a feature film entitled "Brother Officers" which the Frohman offices contend is adapted from the play of that title in possession of the Frohman interests.

The picture is understood to have been made in England without the London Co. paying royalty.

Hayman proposes to go after other film companies using Frohman plays without obtaining the necessary permission.

MRS. CARMAN FILM.

A feature picture is to be made shortly by George W. Winnett featuring Mrs. Florence Conklin Carman, recently acquitted in the recent Carman murder case in Freeport, L. I. The picture will give a story of the case. The vaudeville theatres refused to use Mrs. Carman as an act and so caused the film connection.

HATCH WITH THE WHARTONS.

William Riley Hatch has signed a contract with the Wharton Brothers under the terms of which he is to be starred by them in a series of features that are to be released through the Pathé.

Laura Guerito sailed Saturday on the St. Paul, to open June 7 at the Victoria-Palace, London. She has contracts for 33 weeks in Great Britain.

MOVING PICTURES

FILM FLASHES

Billie West is a Kodak Girl.

Carlyle Sherlock is to appear in pictures.

Joe Burke has joined the Superba Bimists.

Sidney Mason has joined the Empress Co.

Malcolm Blevins is in pictures.

The Orpheum, Lincoln, Neb., is playing a few weeks of features.

Chester De Vond has rejoined the directing forces of the Starlight.

Joseph Levering and Marion Swayne are back from a trip to the Coast.

Dan Mason (Mason and Mason) is now associated with the United photoplaying forces.

The Bijou, New Haven, has installed a \$25,000 organ. Features are played.

D. V. Tantinger and wife, sharpshooters, are now in pictures.

Clarence Bennett is devoting all his time to picture directing.

Will J. Davis has been added to the Fox directors.

Pathé has obtained the picture rights to George Barr McCutcheon's novel, "Nedra."

There are 52 picture houses in Portland, Ore.

J. K. Burger, of the Pathé forces, mourns the loss of his mother.

Fire wiped out the David Parker theatre, Carmi, Ill., recently.

Meyer & Schneider have opened another picture house at First avenue and Second street.

Lee Oakes has opened his Airdome, West End, Long Branch, for the summer.

W. R. Rothacker of the Industrial M. P. Co. of Chicago is expected in New York this week.

Audrey Mittenal recently broke his ankle but is still directing at his studio in Yonkers.

The Famous Players Company, with John Barrymore, have returned from Cuba where scenes for "The Dictator" were taken.

Adele Rowland (not she of "The Only Girl"), who has been doing picture work, will play in "It Pays to Advertise" next season.

The Crystal of the United program is at work in the Catskills on a burlesque of "Rip Van Winkle."

Bosworth-Morosco has signed Maud Allan for picture work. Her first production will be "The Rug Maker's Daughter."

Billie Burke's reported as having signed for picture work during the summer weeks that she's resting.

All efforts to persuade Otis Skinner to take up picture work have failed so far.

Several propositions for pictures have been turned down by Richard Mantell, who's under a William A. Brady contract anyway.

"Pilgrim's Progress" has been made into a feature film by a company headed by a Mr. Pearson.

Blanche & Greenbaum are building a monster house in Davenport, Ia. When completed it will be the biggest in Iowa.

The Booth Tarkington story, "The Turmoil," has been obtained by the Metro for picture production.

"Sky Farm" is to be done into pictures as a feature this summer. Roife will likely do the making.

The first scenario Bernard McConville has written since accepting a new birth is a two-reel subject, "The Celestial Code."

"A Royal Family" will very likely be the first Metro-Frohman production. Ann Murdock being cast for the feminine lead.

A. L. Kimball has organized a picture producing company for Minneapolis.

S. N. Robinson has joined Fox. He will be associated with the western forces.

The Itala will shortly start to manufacture some of its pictures in America according to a statement made by Harry Raver.

Annesel Dennison has been appearing before the cameras in the Cort production of "The Melting Pot."

Lottie Pickford has purchased the famous saddle horse, "Ave Maria," which she will show in horse shows in California.

Cort plans to start his Vernon Castle feature early in June. The Castles have been especially engaged for "tea dances" at the Belmont race track.

Miriam Cooper, in "The Birth of a Nation," has been given a four weeks' vacation and she has come to New York to enjoy it.

When Alice Kaufer returns from abroad she expects to make some announcements about picture people and plays she is obtaining in Europe.

The Hinton, Muskogee, Okla., is going to try twelve weeks of pop vaudeville and pictures under Arthur J. Hull's direction.

Warda Howard has signed a long contract with Selig. Miss Howard was formerly a leading woman in stock.

The Lubin studios, Philadelphia, are organizing a brass band. Lawrence McCloskey, scenario editor, who's a cornetist, is to be the leader.

Pauline Bush is featured in "Mountain Love." Miss Bush recently figured in a real subject that took in city love and marriage.

Charles (Daddy) Manley, 84 years old, is to be featured in a series of twelve one-reel subjects from stories written by John Fleming Wilson and scenarios by Calder Johnstone.

Out on the Coast Roife is making two big features. One is "Fighting Bob" with Orrin Johnson, and the other is "My Best Girl," with Max Figman and Lois Meredith.

In the four-part feature, "The Lonesome Heart," made by the American and directed by Harry Pollard appear Lucille Ward, Margaret Fisher, William A. Carroll, Joseph E. Singleton and Robyn Adair.

Will Archie joined the film actor's colony this week, accepting a contract to appear in one-reel comedies to be released through the Headline Amusement Co.

R. D. Armstrong, cameraman, is recovering from a stray bullet wound that was inflicted while working with the Syd Chaplin company.

The Keystone comedy stock, headed by Mabel Normand and Roscoe Arbuckle, has quit San Francisco after a four weeks' camera stay at the Exposition grounds. It is now back in Los Angeles.

Pat Powers, after looking the Expo over at close range for a month, is back at his desk in New York. Since returning he has made a number of minor office changes.

It's all set for Emmett Corrigan to appear in the Metro feature of Frank L. Packard's story, "Greater Love Hath No Man," which will be done at the Fort Lee Metro studio.

The Tabor, Denver, which has been playing feature pictures, assumed a new policy last week when Rube Welch and Co. inaugurated a season of burlesque.

Fay Tincher, who plays Ethel in the "Bill of the Office Boy" series, won the first prize of \$50 in the bathing suit parade at Venice, Cal., recently. (It was a very late pattern.)

Harris Gordon has the lead in the "Nikola Dupree" picture. He also has the lead in "The Four Seasons," a new four-part feature. Gordon was injured recently doing a leap from a burning building.

William Farnum is to appear in a film version of "The Bondman" which will be made by Fox. Dorothy Bernard will be his leading lady. Director Edgar Lewis will produce the picture.

Morosco-Bosworth has signed Cyril Maude for pictures. Work upon a feature to be announced later will start sometime in June at the western studios.

Walter J. Pratt has been appointed manager of the Toronto office of the Picture Playhouse Co., with A. G. Buck placed in charge of the St. Louis branch. Pratt was formerly with the New York office of the same firm.

The two children of the Rev. Clarence J. Harris were signed this week to appear in pictures for the United Film Service. Harris has been writing a number of scenarios with temperance subjects that have recently been produced by this company.

The Empire, Rock Island, Ill., has been leased by Charles Berkell and he plans to play W. V. A. pop vaudeville and pictures there. Berkell formerly had the American, Davenport.

According to the plans of Isadore Bernstein and Ernest Shipman, who have been looking over studio sites on the Pacific Coast, there is every likelihood that their new plant will be built at San Diego, Cal., as the Chamber of Commerce there has made them an excellent proposition.

Charles Pathé, accompanied by his wife and little daughter, have gone abroad, sailing from New York May 18. Just when they will return nobody knows around the New York Pathé quarters, although Pathé is expected to return next September.

Pauline Frederick's picture connections with the Famous Players have been solved. She's to play the principal role in a feature production of "Bella Donna" and arrangements are on for a trip to Egypt to absorb the necessary atmosphere.

George Ade, who's in New York this week, gave consent to a deal in the Sanger & Jordan office Wednesday whereby his play, "Father and the Boys," goes to the Universal for a feature picture production this summer. Ade's "Just Out of College" has been secured by the Frohman Amusement Co. for picture purposes.

New York studios are doing very little engaging at their own doors but fall back upon the dramatic agents for experienced supers. The agents are also enabled to supply leads and stars and some of them have picked up considerable commission money in this way. Otherwise it looks like a long, lean summer for some of the agents.

Frank Powell returned from St. Augustine, Fla., where he took the exterior scenes for the Fox production of "La Giacinda." Sam Kingston was with the company, as business manager. In the company are Theda Bara, Doris Hayward, Jane Miller, Paul Duse, Edward Durand, Robert Wayne, Victor Bessot, Elaine Evans and Jane Lee.

Oliver Bailey, who had "The Traffic" on the road, will not do any legitimate producing this summer as he has been engaged by John Cort to direct the second Walker White-side picture feature. Failure to obtain the desired scenario script for the actor has resulted in Bailey writing the scenario himself.

D. W. Griffith confirms the report he's to make a big production out of "The Holy Grail." In the making of the new feature Charles Scribner, the publisher, representing Mrs. Edwin A. Abbey, widow of the famous painter, will take a personal interest and assist Griffith in every way possible to make the picture follow the Holy Grail paintings closely.

A film billed as a reproduction of the John son-Willard fight is being shown in the small towns through New York state. One night last week in a place near Albany it brought \$140 for the backers, although billed as a reproduction and the billing giving the names of the men doing the fighting.

A picture house manager in Hoboken last week named Ike Schneiders, in order to prove his morality, showed some old pictorial weeklies showing the Kaiser and King of England together. To advertise these he secured me for in front of his place, one dressed as a German soldier and the other as an Englishman. They attracted such a crowd that the reserves had to be called and the business of the house suffered materially. Hoboken is mostly German.

Jack Cunningham, the press representative for the John Carty Co., slipped one over the boys which has them all falling in line to copy as the idea is beneficial in more ways than one to both exhibitors and manufacturers. When Cort entered the Walker White-side feature and a private showing was suggested, Cunningham devised a new scheme of "first exhibition." The picture was booked for its first New York running at the Hipp, May 30. That week exhibitors, bearing enclosed cards with invitations sent out by Cort will be good for the "all-week trade showing." This gives a splendid chance for the exhibitors to see the picture under conditions that would not exist at one of those gloomy, dark unattended morning theatre showings.

RELEASED NEXT WEEK (May 31 to June 5, inc.)

MANUFACTURERS INDICATED BY ABBREVIATIONS, VIZ.:

GENERAL	UNIVERSAL	MUTUAL	UNITED
Vitagraph	V	Imp	I
Biograph	B	Bison	B100
Kalem	K	Nestor	N
Lubin	L	Powers	P
Pathé	P	Eclair	Ecl
Selig	S	Rex	Rex
Edison	E	Frontier	Front
Zasany	S-A	Victor	Vic
Klawie	KI	Gold Seal	G S
Melies	Mel	Joker	Joker
Ambrosio	Amb	Universal Ike	U I
Columbus	Col	Sterling	Ster
Mina	Mi	Big U	B
Knickerbocker	Kkbr	L. K. O.	L. K. O.
		Laemmle	Lle

The subject is in one reel of about 1,000 feet unless otherwise noted.

MAY 31—MONDAY.

MUTUAL—The Resale, 2-reel dr. A; Keystone title not announced; The Race, Love, dr. Ref.

GENERAL—The Buckskin Shirt, dr. B; Wife for Wifey, 3-reel dr. K; "The Iron Hand of Law" (No. 9 of the "Road o' Strife" series), L; The Blood Yoke, 2-reel dr. and Hearst-Selig News Pictorial, No. 43, S; The Longer Voyage, dr. S-A; "Mrs. Jarr's Auction Bridge" (6th of the "Jarr Family" series), com. V.

UNIVERSAL—The Alibi, dr. I; Hearts and Clubs, com. J; The House of Thousand Relations, 2-reel com. Vic.

UNITED—Man in the Law, 2-reel dr. Ideal.

JUNE 1—TUESDAY.

MUTUAL—The Girl of the Seasons, 2-reel dr. and The Baby Benefactor, com. T; Her Filmland Hero, com. Maj; Little Chrysanthemum, dr. Be.

GENERAL—The Maid o' the Mountains, 2-reel dr. B; Ham in the Nut Factory, com. K; His Pipe Dream, and The Actor's Boarding House, split-reel com. L; Polishing Up Polly, com. S; The Coward, 3-reel dr. S-A; Playing the Game, 2-reel com. V.

UNIVERSAL—The Force of Example, dr. Rx; Too Many Crooks, com. N; Under the Crescent (1st of "The Purple Iris" series), 2-reel dr. G S.

UNITED—A Dime Novel Hero, com. Sup.

JUNE 2—WEDNESDAY.

MUTUAL—The Golden Rainbow, dr. A; The Conversion of Frosty Blake, 2-reel dr. Br; One Who Serves, dr. Rel.

GENERAL—The Secret Well, 2-reel dr. and See Through Grandpa's Reading Glass, educ. S; The Darkness Before Dawn, 3-reel dr. L; Red Wins, dr. S; Bunny in Bunnyland, com. V; Cartoons in the Barber Shop, com. E.

UNIVERSAL—The Silent Command, 4-reel dr. Lie; Universal Animated Weekly, No. 180, U.

UNITED—The Vivisectionist, 2-reel dr. Emp.

JUNE 3—THURSDAY.

MUTUAL—The Scales of Justice, 2-reel dr. Dom; Keystone title not announced; Mutual Weekly, No. 22, M.

GENERAL—The Heart of an Actress, dr. B; The Inventor's Peril, 2-reel dr. L; Sophie and the Eskimo, com. S-A; Nellie's Mysterious com. Mi; How Callahan Cleaned Up Little Hell, 3-reel dr. S; Sonny Jim at the Mardi Gras, com. V.

UNIVERSAL—The Heart of Cerise, 3-reel dr. Rx; Should We Eat Pie? photo vaudeville act, P.

UNITED—Aunt Matilda Outwitted, com. Luna; Amateur Night, com. Star.

JUNE 4—FRIDAY.

MUTUAL—The Guiding Light, dr. A; Truly Rural Types, com. F; A Piece of Amber, 2-reel dr. K B.

GENERAL—Her Dormant Love, dr. B; The Test, 3-reel dr. E; The Bell of Penance, dr. K; The Decoy, dr. L; Jones' Hypnotic Eye, com. V.

UNIVERSAL—The Judgment of Men, dr. Vic; A Life in the Balance, 2-reel dr. I; When They Were Co-Eds, com. N.

UNITED—The Picture on the Wall, 2-reel dr. Prim.

JUNE 5—SATURDAY.

MUTUAL—The Celestial Code, 2-reel dr. Rel; Keystone title not announced; His Twin, com. R.

GENERAL—Her Hand, dr. B; A Chip of the Old Block, dr. E; The Clutch of Circumstance, 2-reel dr. S-A; The Human Chain (an Episode of the "Hazards of Helen" series), dr. K; The New Butler, com. L; Beautiful Bellinda, com. S; The Way of the Transgressor, 3-reel dr. V.

UNIVERSAL—The Smuggler's Lass, 2-reel dr. B101; The Lover's Lucky Predicament, com. J; The Better Way, dr. P.

UNITED—Navajo Joe, 2-reel dr. Lar.

FILM REVIEWS

17

DYREDA STUDIO.

The Dyreda Art Film Corporation has secured the sixth and seventh floors of the Tichnor Grand Building at 3 West 42nd street for ten years and has started alterations which will make this plant the finest picture studio in New York City. Already the directors have taken possession of the studio and are at present completing interior scenes for a number of pictures which the Dyreda concern will release through the Metro. The first to be completed in the new studio is entitled "Four Feathers," in which Howard Estabrook is starred.

The building in which the studios are located occupies a plot between Central Park West and Broadway running through from 61st to 62d streets. It is an ideal location for a plant of this sort. The sixth floor will contain the executive offices of the company and here will be found James D. Rhodes, president, and A. S. Beymer, treasurer.

On entering the sixth floor one will come to a large reception room directly off of which is the office of Frank Walton, one of the principal assistants to J. Searle Dawley, the director general of the Dyreda forces. Mr. Walton is the casting director and it is to him that all applications have to be made. In the rear of the office are the carpenter shops in charge of Edward Rose. Adjoining is the wardrobe department under the supervision of Mrs. Jennie Madden. There are also a large store room and dining room located on this floor.

The seventh floor contains the studio proper and the paint frames, also a number of dressing rooms and the office of Mr. Dawley. The latter is only in the course of construction but from the outlined description it will be one of the handsomest combination office and studio anywhere in New York. The size of the studio is 200 x 75 feet and there may be a direct camera throw of 150 feet at any time it is required. At the rear of this floor will be a special elevator that will serve to carry horses or other beasts of tremendous size to the studio floor as they are required for pictures. The entire floor is covered by a roof of glass.

Last week Director Dawley completed the direction of the picturization of "Always in the Way" and this week he is turning out a multiple reel comedy, not titled as yet. The cast in the former picture included Mary Miles Minter, Franklin Coates, Hal Clarendon, Arthur Evers, H. B. Blakemore, Charlotte Shabby, Lowell Sherman, Ethel May Oakland, Edna Holland, Rolinda Bainbridge, James Furey, Mrs. Esther Banks, E. Niles Welch, James Heyley and Herbert Bestwick.

In the comedy Laura Sawyer, Franklin Coates, Harry Blakemore and Hal Clarendon are in the principal roles.

Robert Nichols is the first assistant to Mr. Dawley and is virtually the studio manager. Hal Clarendon is the assistant stage manager at the studio.

The scene department is handled by Frank Namry and Lester Vermilyen. H. Harris is the chief electrician of the plant and Irvin Willat is both acting in the capacity of assistant director and chief cameraman.

The cameramen have a special developing and testing room set aside for themselves off of the main studio and here the assembling of the features is done under the direct supervision of Mr. Dawley.

Frederick

HIPPODROME.

The bill at the Hippodrome this week is exceedingly long on material. There are 12 reels and no end of novelties in the way of songs, tableaux, a miniature revue of popular numbers, and orchestral selections. The show Sunday afternoons ran from 2:45 until after five o'clock. The Hippo seems to have picked up somewhat in business in the cheaper sections, but there is still something of a hole in the higher priced part that will have to be filled. Sunday the big balcony containing the 25-cent seats was filled but on the lower floor where the 50-cent seats are located there was hardly a handful of people. The management has undertaken to retrench by cutting down the orchestra from 40 to 24 pieces. This does not make a material difference in the playing and the moves are so arranged they almost fill the entire stage. The chorus has also been cut down and there are but 12 girls. The show is opened by an overture, followed by a weekly. A Pharoah split reel containing views of a storm in the Bay of Biscay and some picture of kittens at play was next shown. Another single reel followed showing ex-President Roosevelt on his way to South America a year ago. Though the picture is a little late this is the first time that it has been shown.

During the next ten minutes three living pictures which were reproductions of art masterpieces were shown. They were exceedingly well done in the matter of lighting effects and the girls of the Hipp chorus who posed for them looked very well indeed. Following this the feature "The Plunderer" was shown. The miniature revue headed by Evelyn Barnes and Anthony Howard in which the dozen girls work in a chorus. All popular numbers are used and the little offering fits into the program admirably. "Where Cowboy Is King" was shown after this. A selection by the orchestra of reels and jigs and a peace tableau conclude the performance.

Frederick

THE PLUNDERER.

One of the best dramatic features released in New York recently. The Fox Film Corporation produced this five-reeler. It contains all of the regular punches to make a picturized version of a novel successful and it is admirably acted by a capable cast and produced with the utmost care in direction.

There is one slight fault and that must be blamed on the scenario writer. It is that the audience would be willing to sit through another reel just to have the search for "The Girl" shown. Incidentally the role of the "girl" assumed mighty proportions in the hands of Flavia Arcaro who made a distinct and lingering impression. In all of the scenes as she played with William Farnum, the star of the picture, she practically placed him in the background so strongly did her personality assert itself. Another member who overshadowed the supporting cast with the exception of the star and Miss Arcaro was William Riley Hatch in the role of the "hardest man in the mining camp." Mr. Farnum is a finished screen artist and he rose to all of his big scenes in a masterly manner. Two thrillingights and a score of minor thrills carry the action along with great force. The scenes are laid in a mining camp, the company having spent several weeks in Georgia in a camp there, and the atmosphere is most perfect. Whoever directed the picture deserves full credit for having turned out a masterpiece in Sims. *Frederick*

WHERE COWBOY IS KING.

This feature bears the distinction of being different from the general run of pictures of this kind. The title is a little misleading for it suggests a thrilling melodrama of the plains, but in its stead one sees four reels of thrilling pictures of the round up at Pendleton, Ore. Here are shown a series of thrilling feats of horsemanship, races, scores of bucking broncos, wild riding cowpunchers and cowgirls and a stage coach race that overshadow any of the chariot races of the ancients in the arenas of Babylon or Rome. Nero or Caesar never viewed anything as sensational in the Coliseum as this picture which shows two stage coaches, each drawn by a four-in-hand of mustangs whirling madly round the track, one nearly toppling over at a turn and being dragged by the race madly down the hill. It is a matter of record there were almost a score of horses killed in the racing contests and while the actual deaths of the beasts are not shown one can well imagine the accidents that must have occurred after seeing the daring with which the contestants in the various events went about their feats. The picture is held over for its second week at the Hippodrome and this speaks for itself. It is a feature that will draw money to any bus office and the U. B. O. Film Department is fortunate in having secured the rights to present it. *Frederick*

BOOTLES' BABY.

The Broadway for its current week's feature is using "Bootles' Baby," a production by the London Film Co. of England, and released on the Paramount program bearing only the Paramount trade marks, leaving the makers unknown. The picture is a close adaption of the story of the same name by John St. John Winter. Captain Gilchrist, in the English army, marries hasty, and the venture is not successful. He leaves his wife. The story jumps two years. There is a child. The mother, deserted, must end unemployment. She can not do so with the baby, so takes it to the barracks where her husband is stationed, and gains admittance unseen, going to her husband's room, placing the younger on his bed. The husband finds it and puts it in the room of another officer of whom he is jealous. This man in turn, unloading his child, announces he is not the father and knows nothing of its parentage, but he will look after it. The child grows to be the pet of the troop. Bootles, the officer who adopted it, visits his mother, who is entertaining a Cousin who has the mother of the child for a companion. The child unknowingly goes to the arms of its mother, but she does not recognize it. The officer is greatly impressed with the young companion, not knowing she is the deserted wife of Gilchrist. Some time later Gilchrist is killed in a horse race. The picture ends with the child's mother in the arms of Bootles, thereby trying matrimony once again. The picture has a decided English cast. The men are nearly all mustached. It is a feature with men as the leading characters. The few women figure incidentally. The child part was played alternately by two kids. The first kid gave a very amusing portrayal of a two-year-old. The other appears to be acting most of the time. "Bootles' Baby" is a fair feature, but could have been released at a more opportune time, considering that "Captain Courtney" is on the Paramount program and was shown at the same house for the first time when released a few weeks ago. Its story is somewhat similar.

THE TWO NATURES WITHIN HIM.

Selig company is responsible for this three-reeler dealing with a medical theory, of which the picture gives a demonstration. A young minister is a social worker. He conducts a refuge for unfortunate. A thief entering his home finds the minister around and black-jacks him. This causes the clergyman's nature to change from good to criminal. He goes around with the man who did him the injury, they going to a distant city. The thief does not understand the minister turning crook, and is watchful against the former clergyman trapping him. After the ex comes back with the other believes there is no fake about his pal, but to determine this, decides to return to the home of the clergyman and see what is going on. The other follows and they meet by his own home. The minister demands he be allowed to rob the house. He starts and drops a large cut-glass bowl which awakens a young woman, his former sweetheart, now in charge with her father. She

comes down with a revolver but upon seeing his former lover, drops the gun and rushes to him. He also lost his memory and does not recognize the girl. Instead of carrying her away, he strangles her. A policeman hears the disturbance, and places the man under arrest. The girl's father, a doctor, says, when the prisoner is brought to court, he thinks some injury has completely changed the clergyman's nature. This is confirmed when the other crook is brought in and thinking the minister has caused his arrest, tells of biting him on the head. The usual operation by the doctor brings the minister-crook back. This picture has two decidedly stereotyped things about it, the tough makeup of the crooks whose appearance would cause their arrest on sight, and the operation scene, but a novel thing to it. Only of three reels and released on the daily program, it will do.

FOUR FEATHERS.

(From the book by A. M. W. Mason.)

(Staged by J. Searle Dawley.)

General Faversham.....Edgar L. Davenport
Lieut. Stutch.....Fuller Mellish
Harry Faversham (age 14).....Osgood Child, Jr.
Capt. Harry Faversham.....Howard Estabrook
Capt. Jack Durrance.....Arthur Evers
Mr. Eustace.....George Mass
Miss Eustace.....Irene Warfield

The strongest portion of the Dyreda five-reeler, "Four Feathers" (Metro), is its story. A book adaptation with the central figure heroic as well as romantic, the feature strings along, always suggesting something big that never happens. Altogether it is either overdone or underdone. The scene for the greater portion of the run is set in Egypt, in the desert, but just where they picked a desert like Egypt's can't be even guessed at. Somewhere along the Atlantic Coast probably. It is the tale of a Captain in the English army, who had fear instilled in him in youth by listening to wild stories of his as numerous as one's ancestors' exploits on the barren fields of battle. When his regiment is ordered to active service abroad, he tenders his resignation. Brother officers, believing he did so through cowardice, send him white feathers, one each, and his best girl presents him with the fourth. That decides the ex-officer to proceed to Egypt on his own, which he does, and disguising himself as an Arab, performs valiant, almost heroic, deeds, redeeming himself with his former regiment and his sweetheart in Ireland. There is other detail among the five reels, also many interiors palpably of the studio, and exteriors which are not convincing, as well as super scenes not over well handled, with a battle here and there. Considerable of the action is illogical, but the story, its possibilities regardless of the working out, and the natural sentiment makes "Four Feathers" fairly interesting, "good enough," as one might say. "If nothing better is in sight." The cast is not strong, as cast in this film. Mr. Estabrook is in the lead, giving a fluctuating performance. Mr. Evers is second among the men, in importance of role and playing. The really single principal woman is Miss Warfield, in a colorless role that she did not assist to any degree. But the story being the best thing about it, it is decidedly something, making the feature safe at any rate for limited booking.

THE MASTER ROGUES OF EUROPE.

This picture fails to live up to its "feature" name, but it is short of being the "feature" desired in more ways than one. Why it was extended beyond 1,000 feet is beyond conjecture. "The Master Rogue" does not tell an unusual story and there are so many little inconveniences that in comparison with other melodramatic features it drops with a sickening thud. The rogues in question are a man and woman who try to pull off some crooked deals, tamely framed for camera exposure. Dr. Langtry invents a new "swimming vest." One night he determines to try it out and when on the way with it under a long, thin coat, he passes one of the houses adjoining the estate and overbears a little love-making between the rogues, the woman having been married to the doctor's nephew. They sneak out and pounce upon the doc as he is surreptitiously returning to the house to sound the alarm. He's then placed in a boat and out in midstream is pushed out. Of course the "vest" saves him and he is enabled to round up the rogues as they are about to crack the woman's husband's safe. Those rogues made a lot of noise but Olga's hubby, Count Feuchon, was a heavy sleeper. It's a wonder the Count didn't use the safe for a pillow. The rogues finally got their just deserts and it's well they did for they might have pulled off a regular job. The U. S. blamer is the subject of Europe and with Europe at war a little thing like a scenario won't add fuel to the fire. *Mark.*

THE BRIDGE OF SIGHs.

The Broadway Feature Film Co. exploited this feature at a time when the fame of Jeff Davis, styled "The King of Hoboes," was at high tide in New York through his establishment of the Hotel de Gink. The picture is in four parts and is entitled "The Bridge of Sighs." Jeff Davis really being a secondary consideration once the underworld story gets a going. This picture shows some good scenes of the Hotel de Gink and of its founder and what he had in the film was satisfactorily enacted by the hobo monarch. One expecting this feature to be slipshod and loosely put together is in for a mild little surprise, as the story is pretty well connected, the theme consistently stage directed and excellently camerated nearly every foot of the celluloid way. The Jeff Davis feature is going

to make a bigger hit on the road, where his name is just as well and characteristically known as it is in the big metropolis. The picture shows Jeff in a heavy coat and carrying a branch of a tree as a walking cane and sturdy weapon. He encounters a boy just thrown from a train about to pump the brakeman full of lead and, of course, Davis stops him and takes his gun away for the time. A sort of master crook and done dead hangs out a salmon and tries to induce the young boy to help him pull off a job. Davis again interferes. Meanwhile the girl enters. She tries time and again to get work but fails. An invalid mother, presumably in the last throes of consumption, has no medicine nor no rest laid into the hands of the crook. She dresses in boy's clothes and is about to help the crook do some dirty work when the young boy, who has become man of all-work around the barroom where the crook hangs out, again interferes only to get a good fat beating from the bad fellow. The victim comes. The girl finally turns to the crook for money assistance. He endeavors to persuade her to take a swig of whiskey. She refuses. He steals a kiss as it were and is using her rather roughly when the boy enters. There's a fight, a clever bit of singeword. The crook pounds away with his fist. The boy uses a strangle hold on the crook's throat. He finally overpowers him and a vision shows the Bridge of Sighs which is, of course, the stony way between the Court and the Tomb downtown in the busy-hatch section of New York's criminal centre. The crook recovers when a cop and sheriff arrives. He and the girl go to the Hotel de Gink where Davis shows him a letter wherein a young man is wanted for farm work at \$15 a month. It is needless to surmise that the young is accepted and marries the girl whom he had saved from the clutches of a vile villain. The Bridge of Sighs doesn't play much of a part but it comes in for enough of a "view" to show it is the cameras worse that it was around in case it was needed. The girl was splendidly acted and so was the young boy's part. The best bit was done by the tall chap doing the crook and cop user. He had command of the role all the way and made it stand out. Of course there was considerable "cutting back" and vision reenactment, but they only help to pad the picture out. It could have been enacted in three reels or even two, but one must remember that Jeff Davis was specially engaged for the feature and it was necessary to extend it to three or four thousand feet. As an underworld story, stage settings, both interior and exterior, acting and with Jeff Davis to help in the billing, this feature will stand up anywhere. An exhibitor will give satisfaction with it, especially where they are heart and hands for the meller atmosphere of the underworld.

Mark.

HER ONLY SON.

London, May 13.

An Ambrosio two-reeler, without any bid for sensationalism, but designed as a well-acted and well-photographed drama. A widow works hard and strives herself to bring up an only son and give him an excellent education to fit him for life's struggle. She remains in her own village, leading a simple life while he goes to the city and becomes a successful lawyer. She receives a note from him saying he has purchased a beautiful home and intends to marry, and that his one wish is that his mother live with him. The mother does so, but is jealous of the wife and imagines that she has discovered a flirtation between her daughter-in-law and a friend of her son. She finally becomes convinced of it and accuses the woman of faithlessness. Later she discovers that it is her daughter-in-law's sister who is being courted by the son's friend and comes to the conclusion she has made a mess of things. She has soul enough to realize that she has unwittingly caused unhappiness to her son and his wife, and after bidding them a fond good-bye, returns to her own home in the country in order not to further interfere with their domestic concord. A satisfactory portion of any mixed program.

Jojo.

CUNNING VERSUS CUNNING.

London, May 12.

Signor Amleto Novelli, the Cines Company's star actor, is featured in this two-reeler as the leader of a gang of thieves. He is intent upon the theft of a valuable ring worn by a woman who lives a lonely life in an apartment. He makes a number of sensational attempts to secure the jewel and always succeeds. Finally the burglar succeeds, but is later captured and thrown into jail. The only value to the film, despite its good acting, is the sensational and daring situations from which the criminal extricates himself. The photography is good. *Jojo.*

COLONEL BONTEMPS.

London, May 10.

A Gaumont three-reel comedy, full of rather French complications, and the usual Gaumont excellently tinted photography. A young Baron Birti with the daughter of Colonel Bontemps. The Colonel gives the Baron his card and invites him to call. On his way to the apartment the Baron sees another feminine charmer, and follows her along the street. He becomes involved in a squabble with the second woman's husband, and is challenged to a duel. He pulls out the Colonel's card and gives it to his challenger. This is one of the oldest farce situations known to theatrical history, but is excellently worked out for the picture and makes a pleasing comedy relief for a high-class mixed program. *Jojo.*

ADVERTISING RECORD.

Picture companies, manufacturers and film program corporations have spent big monies in booming a series of pictures or a general program service, but none has come near expending for advertising on one picture like "The Birth of a Nation" has at the Liberty, New York.

Since the Griffith film was first shown on 42d street \$50,000 has been spent, with still more money to be spent in booming the photoplay production this summer.

The Griffith feature sets a record for one picture advertising boasting.

Further evidence that the "Nation" Co. is not letting down in its crusade was demonstrated this week when Phil de Angeles, in charge of six expert bill-posters, started in two autos on a road trip that will cover every barn, stone, board and telephone pole along the country road and auto courses between New York and Bridgeport and via Poughkeepsie, on the way back, Phil has stretchers, 5-sheet banners and a full line of every sized paper for the excursion out of town.

The "Nation," in addition to splurges in the New York papers, has also done some extensive billboard advertising in New York and Brooklyn.

ENGLISH IMPORTATIONS.

London, May 12.

The London Board of Trade returns for April have just been published and the figures relating to the importation and exportation of films make a strong argument in favor of the contention recently made regarding the value of American films as against native product.

No less than \$561,000 worth of films were imported to the United Kingdom last month. Twenty thousand dollars' worth came from France and but \$7,000 worth from other sources. In order to prove this is not an unusual month, it is perhaps wise to quote the figures for the year up to and including April. They are as follows:

The total amount of importations was \$1,700,000 and of this sum \$1,500,000 worth came from America, with France contributing \$75,000 and the remainder from other sources.

The official figures of the Board of Trade show that \$75,000 worth of films were exported from England during April and \$300,000 worth from the first of the year to the end of last month.

This is the first year that the Board of Trade has collated statistics on the film trade. Heretofore they were included in the general business known as "photographic apparatus."

MOVIE GRAFT CHARGED.

Frank McQuade, brother of James A. McQuade, the Democratic politician, was held in \$2,000 bail in Brooklyn last Saturday charged with having "shaken down" managers of picture theatres. McQuade would represent himself as an inspector of the bureau of licenses and accuse managers of admitting minors. Ten managers submitted their books to District Attorney Cropsey, which show that they have been paying from \$5 to \$10.

"BIG GAME" AT LYCEUM.

The Lady MacKenzie Big Game Pictures will commence to show at the Lyceum theatre, New York, June 7.

These pictures, especially taken, are said to represent an outlay of \$400,000 and pictured while the hunters were actually in action against wild beasts.

The MacKenzie film will be shown twice daily at 2.30 and 8.30, taking up two hours and a half, with an accompanying lecture.

"The Eternal City," the Famous Player feature at the Astor, will leave there this Sunday, with "The Alien" taking the sheet next Monday.

Both Astor theatre features are bookings by the Select Film Co., through the Paramount. "The Alien" (with George Beban) is reported to have been purchased by the Select from Kessel & Bauman, of the Nymph Co., who made it.

U CHANGES EXPECTED.

Los Angeles, May 26.

The sudden recall to New York of George A. Magie by the Universal is considered here as meaning his severance of relations with the concern and the forerunner of a general upheaval at the local U plant.

Harry B. Caulfield has temporarily succeeded Magie.

WEATHER BACKWARD.

Cold weather and rain have landed a telling blow amidship on the summer airdomes and parks and so far but few of the open-air picture places have gotten under way in New York and Brooklyn.

May to date has been a disastrous one to the outdoor amusement concessions and the complaint appears to be general.

LIGHTNING STRIKES STUDIO.

The Pathé studio on Jersey City Heights was struck by lightning Saturday afternoon. The bolt hit just as Valeska Suratt was making ready for a scene. She dashed down three flights of stairs and out of the building into the rain before any one could stop her. The studio was but slightly damaged and no one was injured.

FAREWELL BALL FOR MARY.

Los Angeles, May 26.

A farewell ball will be given in honor of Mary Pickford here May 29 at Shrine Auditorium. Many city officials are invited.

JACK'S FATAL DIVE.

Los Angeles, May 26.

T. C. Jack, a player with Selig, was so badly hurt while diving at a local sulphur springs he will die.

The Select Film Booking Agency

announces that by arrangement with Kessel & Baumann it has secured the United States rights for the presentation of

GEORGE BEBAN

in

"The Alien"

(Produced by Thomas H. Ince)

Adapted from the well known play

"The Sign of the Rose"

Mr. Beban himself appears in his incomparable act with nine reels of motion pictures

A unique combination of the silent and spoken drama

Opens at the Astor Theatre, New York, May 31st

Select Film Booking Agency
Times Building

New York

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With any degree of success unless you select a medium that reaches.

Consult any newsdealer anywhere about the
ACTUAL SALES of the theatrical papers.

THEN YOU WILL USE VARIETY

Wherever a theatrical paper belongs you will find it.

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VARIETY prints this week's news this week.

VARIETY has established a news service that compels the showman to turn to it first.

VARIETY prints the news regardless.

VARIETY has no affiliations and no dictators.

VARIETY'S European circulation is larger than that of all other American theatrical papers combined.

VARIETY'S advertising columns are read by the managers and agents at their leisure time. Personal visits could not accomplish as much.

VARIETY has a larger circulation than any theatrical paper ever published.

VARIETY is reaching more lay readers than one would imagine possible with a class publication.

VARIETY is the recognized trade paper of the theatrical profession.

VARIETY is accepted as the official medium by the principal dramatic editors in all English speaking countries.

VARIETY is the only theatrical paper that has consistently refused all questionable advertising, making VARIETY as clean for the home as any publication issued.

VARIETY means real publicity.

(If you don't advertise in VARIETY, don't advertise at all.)

COAST PICTURE NEWS.

BY GUY PRICE.

Carlyle Blackwell will be at work again in a few days at the Lasky studio after having a rest of a short time.

Henry Otto, of the American, at Santa Barbara, has gone to Chicago and St. Louis (his home) for two weeks.

Thomas H. Ince is slowly recovering from being injured in an automobile accident, paying his first visit to the studio to attend the big Rodeo and Barbecue held in honor of his recovery.

"Montana Kid" Dayton was kicked in the head by his horse at the Rodeo given in Inceville, but was able to ride again after having his wound dressed.

Eugene H. Allen, business manager of the West coast studios of the New York, left for New York May 16, on business.

Director Charles Swickard and players from New York left this week for Tia Juana, where they will take a number of pictures.

John Sherry is visiting his brother, J. Barney Sherry, whom he had not seen for eight years.

May 15 George "Slim" Summerfield and "Jerry" Breen were married. Both picture actors at the Keystone.

Frank Griffin, the Keystone director, is back at work after a few days on the sick list.

Syd Chaplin, Keystone, has suffered a nervous breakdown from over work and is now resting up for a few days.

Dave Morris has recovered from his recent illness and is at the Keystone studio again.

Walter Reed, former musical comedy comedian, has been added to the staff of writers in the Keystone scenario department under the direction of Hampton Del Ruth.

Robert Henley has joined Charley Giblyn's company at the Universal.

Robert Warwick is in the city organizing a big new film corporation to maintain eleven or twelve companies, to put on the William A. Brady productions.

W. N. Bell is making preparations to open his East Side (Los Angeles) plant to the public.

Frank Reicher is here to take the position of director with the Lasky Co.

Harry Leonhardt, Pacific Coast representative for Fox, intends to make Los Angeles the centre of his activities.

"The Fox Woman," a Japanese play, is being staged at the Reliance featuring a company of real Japanese actors.

Herbert Standing has returned from Beverly Hills, where he took the golf cure for over work.

Charlie Murray has broken into the author game. He wrote a burlesque for a Los Angeles theatre a week ago.

Russell E. Smith, script editor for Reliance-Majestic, has resigned, and has taken charge of the same department with the Famous Players. He went east last week.

NEW INCORPORATIONS.

Wimsome Amusement Co.; \$5,000. E. Mitchell, C. Bohm, W. L. Daniels, Jersey City.

Globe Feature Picture Booking Office; \$10,000. James E. Moore, Jr., Robert W. Alexander, Ernest J. Lynch, Brooklyn.

Reel-Photo Play Co.; \$100,000. A. & B. Levy, C. O. Brown, New York.

Aster Film Corp.; \$50,000. G. Christian, J. F. Mason, G. L. Derr, Rockville Centre, L. I.

The Hands-Up Co.; \$35,000. Theatrical Mayer and Emanuel Klein, Helen White, City Island.

Pan-American Theatrical Co.; \$10,000. Pictures, Truman W. Post, Roy Chandler, Carlisle Mason, New York.

Cortelco Amusement Co.; \$75,000. Picture theatres, H. Stone, B. Herman, A. H. Schwartz, Brooklyn.

Randolph Film Corp.; \$1,000,000. Williamson, Del.

"EVIDENCE" BY COMSTOCK CO.

The formation of the F. Ray Comstock Co. to picturize "Evidence" is reported.

The Shuberts with Comstock & Gest are jointly interested in the stage production of "Evidence," lately at the Casino, New York.

Rolfe at Strand Temporarily.

B. A. Rolfe will temporarily assume the direction of the Strand, New York, upon S. L. Rothafel leaving that house within a week or so. Rothafel will give his attention to the former Hammerstein Victoria.

NEW ACTS.

Ralph Herbert, single.

Arthur Huskins, tenor, and Delbett Cairns, baritone.

Jack Sydney (Sydney and Townley), and George Faulkner.

Grace Cameron expects to reappear in a new turn.

Maude Hall Macy has a new comedy sketch in which she will return to vaudeville.

Mollie King and Harry Delf are breaking in their two-act.

Byron Douglas in a new sketch.

(Continued from page 14.)

Seattle
ORPHHEUM (loew)
(Open Sun Mat)
Masquerade
Ed & Jack Smith
"The Way Out"
Jenkins & Covert
"Lively Maids"
PANTAGES (m)
Six Kirkham's
Kirkham-Corley Co.
Hollings & Nubla
Passing Review
3 & Webers

Spokane
PANIAUGS (m)
(Open Sun Mat)
Geo H Primrose Co.
Rhodes & Crampton
Arliss
Early & Laight
Charles Hanley Co
The Bremens

Springfield, Mass.
PALACE (ubo)
The Holdsworths
Wilton Sisters
Doris Wilson 3
Savoy & Brennan
(One to fill)
2d half
"Black & White"
Harrison West 3
Hyman Adler Co
Troyovo
Pakin Mysteries

Washington
KEITH'S (ubo)
Harrison Brookb's Co
Chas Evans
The LoGrosh
Bernard Granville
Kerr & Weston
Hyams & McIntyre
Van & Schenck
Booth & Leander

Waterbury, Conn.
POLIS (ubo)
Artane
Clark & Vardi
Cavana Duo
Jack Barnett & Son
"Mile a Minute"
(One to fill)
2d half

The Holdsworths
Wilton Sisters
Savoy & Brennan
"Black & White"
Wm De Hollis Co

Kalamazoo
MONAHAN & MONAHAN
Clipper Trio
C & A Clocker

Tacoma
PANTAGES (m)
Stuart
"Childhood Days"
Antrim & Vale
Carletta
Tony Fiorus Tr

Toledo
KL...S (ubo)
Gilbert & Barrett
Walker & Hill
Virginia Holland
Carl Rosine Co
Leroy & Cahill
Leroy & Lane

Toronto
HIP (ubo)
Ethel Dawn June
Grace & Burks
Minnie Harrison
Doris McNaughton Co
Ben Welch
(Two to fill)

SCARBORO PK (ubo)
"Motor Madness"
Alice De Carmo
YONGE ST (loew)
Prevost

Evans & Wilson
Royal Gascoynes
Fred Hildebrandt
Ryan Richfield Co
Ogden Quartet
Laypo & Benjamin
(One to fill)

Trenton, N. J.
TAYLOR O H (ubo)
Nagle & Fenolhy Sis
Rouair & Ward

Winnipeg
PANTAGES (m)
Salt Lake Belles
Gordon Highlanders
Clark & McCullough
Rice & Francis
Mint & Wertz

STRAND (wva)
E & A Graser
Housey & Nicholas
Jarvis & Harrison
Four Valdades

Worcester, Mass.
PLAZA (ubo)
Pike & Calem
Hyman Adles Co
Belmont & Hart

Diving Nymphs
(Two to fill)

The Oscar
Clark & Vardi
(Two to fill)

CHAUNCEY IRELAND

VAUDEVILLE'S SWEETEST TENOR

CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week.

VARIETY'S
CHICAGO OFFICE:

CHICAGO

MAJESTIC
THEATRE BUILDING

Some mystery about a farce that is to be brought here for a summer run by the Shuberts.

The first "Tab" at the Avenue theatre last week turned out to be a money maker. The policy will continue there until the heat breaks it up.

West and Boyd went into the Hippodrome last week when Betty Morgan of The Morgans was injured causing the act to cancel.

Margot Francois sprained her leg last week and has been compelled to cancel all her immediate bookings.

It is reported that the Blackstone theatre will have Laurette Taylor in three different plays next season.

Charles F. Clyne is suing the Chicago Moving Picture Supply Co. for \$2,500 claimed to be due him for money for foreign films.

Joe Howard of vaudeville and Ed Farkin have joined hands to produce comedy moving pictures.

Sophie Tucker has been booked to sail on June 8 from San Francisco to Australia, where she will play for Hugh Macintosh.

The Planters' Cafe will change its name to the Merrie Garden Restaurant and produce a big musical revue this week. Charles F. Doll is in charge.

"A Modern Cinderella" will go into rehearsal on July 1 and will be produced on the road in August, coming into Chicago in September.

Margot Anglin is slated to open at the Grand Opera House here May 30 in "Berkeley's Lady." The play was once called "The Lady in the Case."

The summer park in Dubuque, which gets vaudeville acts from the "Association," will open early in June. The Aerodrome in Alton also booked by this office will open May 30.

For an added attraction at the Columbia this week I. Aloikies' Hawaiians were placed to strengthen "The Blushing Bride." Sunday afternoon they of the strange name showed and were closed leaving the stage.

The Brinkland theatre, Bemidji, Minn., lately completed, will open with vaudeville June 14. The Western Vaudeville Association will book the house, Dick Hoffman adding it to his list.

The Inter-State Circuit will only have two houses open after this week. San Antonio closed last Saturday. Jacksonville and Birmingham will remain open for a while, but will be closed before the real summer sets in.

The Orpheum, a picture house on State street, in the "Loop," has added three men and three women who sing popular songs. Ted Snyder's crowd of boosters who live next door must have been busy for his songs reign entirely.

While a war sketch was on last week one night at the Palace a crank almost broke up the entertainment by standing up in the auditorium and attempting to make a speech on the war. It took three men to move the crater from the theatre to the street.

"The Song and Dance Revue" failed to appear at the Logan square Sunday. The act's

PARAMOUNT

PROGRAM

JESSE L. LASKY

PRESENTS

THE YOUNGEST AND MOST FASCINATING BROADWAY STAR

INA CLAIRE

FOR HER PHOTODRAMATIC DEBUT IN A PICTURIZATION
OF THAT MERRY ROMANCE

The Wild Goose Chase

A COMEDY OF ERRORS

THAT ENDS IN LOVERS MEETING

RELEASED THROUGH
PARAMOUNT PICTURES CORP.
MAY 27

BY
W. C. DE MILLE

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PROGRAM

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The most startling and the biggest money-making film this country has ever seen is now open for bookings through the Paramount Exchanges all over the United States.

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CLEAN, MORAL STORY
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NEW YORK, N.Y.

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LOS ANGELES, CALIF.

BOSWORTH

management it is said would not come to town to play one-half week and disappeared with all costumes and scenery. The Apollo Trio replaced the revue at the Logan Square.

The Federal League Ball Park may be the home of outdoor vaudeville during the summer evenings this year. Jake Sternard has interested himself in the project and is at present negotiating with the management for the park.

The city of Chicago won a case against the Motherhood Educational Society when that society petitioned for a writ of mandamus to compel the city to allow the showing of the film "Twilight Sleep." The case came up last Friday in the circuit court, the decision being given by Judge McGroarty.

"Smiley" Corbett of the Lamb's Cafe here is planning a restaurant show that will be run along different lines than those at present running in town. The Lamb's Cafe will close shortly and alterations will be made so as to permit any kind of a vaudeville act to appear there. Mr. Corbett intends to charge admission to his show, the prices to range somewhere around fifty cents.

The United States Circuit Court of Appeals decided last Friday that the city of Chicago had every right to censor films. The decision grew out of injunction proceedings brought by the Mutual Film Co. and the H. A. H. Film Co. against the city to restrain it from censoring films. The judges, Francis E. Baker, Judge Kohlsaat and Judge Landis were unanimous in their opinions.

The various reports that have been circulated about the Inter-State Circuit lately seemed to have developed in nothing at all. At present the plans of the circuit's management are to move their booking men here up to the floor of the Association offices. The circuit will also probably have an executive office in one of their Southern towns. Colis Bloom will act for the Inter-State in New York and will represent the "Association" here by recommending any acts that seem suited for this territory.

BLACKSTONE (Edwin Wapper, mgr.)— "The Shadow," with Ethel Barrymore.

which has specially appointed correspondents in different countries, supplying it continually with interesting news films of the latest events.

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FILM CO., Inc.**
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B

PROGRAM

DANIEL FROHMAN

PRESENTS

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THE GREAT DRAMA OF
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CORT (U. J. Hermann, mgr.)—"Peg o' My Heart," with Peggy O'Neill (second week), re-vival, doing fairly well.

COHAN'S GRAND (Harry Ridings, mgr.)—"The Songbird," with Jane Cowl. Closes May 20 after fair run. Margaret Anglin May 30.

COLUMBIA (William Roche, mgr.)—"Blushing Brides."

CROWN (A. J. Kaufman, mgr.)—Pictures.

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GARRICK (John J. Garrity, mgr.)—
"Dancing Around," with Al Jolson. Closes May 29 after big money making run. Joseph Santley Roche May 30.

La SALLE (Joseph Bransky, mgr.)—
Musical Stock. Good business continues.

NATIONAL (John Barrett, mgr.)—Pictures.

OLYMPIC (George L. Warren, mgr.)—
"Alice Came Ruth," 5th week. Fair business.

POWER.—"Moloch," with Holbrook Blinn's Co. 1st week. Fairly well.

PRINCESS (Sam German, mgr.)—
"The Lady in Red," 1st week, good business after fine notices.

VICTORIA—"Thelma."

SAN FRANCISCO

VARIETY'S

SAN FRANCISCO OFFICE
PANTAGES' THEATRE BLDG.
Phone, Douglass 2213

OPPHEUM.—Mr. and Mrs. Carter De Haven, entertaining. Poor Amaranthus, in closing spot, successful. Shanno and Annie, enjoyable. Harris and Manion were the big

ALBOLENE

"I am using Albolene every day and find it surpassing. It cuts the paint nicely and does not irritate the skin."

Stella Mayhew.

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THIS WEEK (MAY 24) B. F. KEITH'S UNION SQUARE NEXT WEEK (MAY 31) 5TH AVE., BROOKLYN
THEN BACK TO UNION SQUARE INDEFINITELY.

"THERE'S A REASON"

LEW GOLDER Did It



SHOP TALK

By EDWARD MARSHALL

"Recognized Acts. Booked on Wire Six Weeks or Longer for Standard Turns. No Salary Too High."

How many times have you read an advertisement similar to this? What did it mean to you?

When a manager advertises for Standard Turns what does he mean? What is a Standard Turn?

Recently I had an opportunity of hearing this question discussed in the lobby of a Boston hotel. It was on a Sunday afternoon and there was quite a gathering of the clan. Somebody had written for time and the letter had been ignored. The negative had evidently been implied in the good old theatrical fashion and the ignored one was more or less peeved to have it dawn upon him how lightly his talents were evidently held in the eyes of somebody or other who had advertised for "recognized acts." He expressed himself of the belief that the circuit in question didn't want acts at all.

Personally acquainted with the representative of this particular circuit, I knew differently. Somebody started the fun by saying: "That fellow wants standard acts, Al," and Al forthwith hit the ceiling.

Bereft of superfluous adjectives, and emphasis, Al's reply in point was that he was quite some recognized entertainer, in show business since before split weeks started, and had stopped shows from perdition to breakfast.

All kinds of opinions were offered but one of the Dancing ——s, to my mind, hit it when he said:

"A recognized act is one whose virtues are known to all the people who are looking for acts. If Mr. —— knew your act as I do he'd answer your letter, Al."

and there is the reason many corking good acts do not come under the head of "standard."

It's a big institution, this show business.

If they don't know you, don't blame them. Look to your own business shortcomings. Don't figure because you're "going right along" that you always will. A time will come when you may want to reach beyond your present sphere. Don't wait until you are ready to go, before making your coming known.

Without advance billing what chance would a circus have? The publicity campaign is vital to the successful troupe, large or small. Your own act is not unlike a troupe as regards this publicity thing.

Recognition is merely the commanding of attention. Recognized acts are those capable people who have commanded attention.

A VARIETY ad will carry your claims farther than anything in the world. It is the shock absorber that will take out the business jolts along the theatrical highway.

If you are not a recognized act and you want to be, and you have the goods, there's a way to the Standard Class.

If you're not there, get there.



surprise, this pair stopping the show with their comedy singing act. "Little Nap," chimpanzee, remarkable. Bert Leslie and Co. (holdover), again big favorites. Louise Galoway in a sketch, second week, opened the show. Mme. Mariaka Aldrich, soprano, well received, second week. Gertrude Long, added to the bill, scored.

EMPRESS.—"The Auto Bandit," fairly well received. Joe Fanton and Co., good. Dan-



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VIVIAN MARTIN

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"LITTLE MISS BROWN"

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Miss Powers has well established herself and is one of the many well known professionals using Waterson, Berlin & Snyder's song successes.



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Carrie McManus and Neva Don Carlos ("500 Pounds of Girls and Songs") are one of the many bright star acts among vaudeville's best.



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Coryl and Grindell, late of Ziegfeld's "Midnight Frolic," recently entered the vaudeville field and achieved immediate recognition.



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A singing comedienne with marked ability and endowed with a charming personality, who has left no end of comment wherever she has appeared.



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Two clever boys who carry all the necessary requirements for vaudeville and have been making wonderful headway.

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Hudler, Stein and Phillips in "Steps of Harmony" seem to find the success path an easy one to tread.

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This quartet of youngsters, at present appearing with "Vacation Days," are a well equipped turn and have developed into a standard vaudeville number.



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VARIETY

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\$1

Send name and address, with
remittance to VARIETY,
New York

ing Kennedys, closing position, did well. Charles Richards, funny. Madge P. Maitland, hit of Bill Thurber and Thurber, pleasing. Seven Toons, Indians, passable.

CORT (Homer F. Curran, mgr.)—Pavilions Co. (first week).

COLUMBIA (Gottlob & Marx, mgrs.)—John Drew, "Rosemary" (second week).

ALCAZAR (Belasco & Mayer, mgrs.)—Kolb & Dill, "This Way Out" (eighth week).

WIGWAM (Jos. F. Bauer, mgr.)—Del. S. Lawrence Dramatic Players.

PRINCESS (Bert Levy, lessee and mgr.; agent, Levy)—Vaudeville.

HIPPODROME (Wm. Ely, mgr.; agent, W. S. V. A.)—Vaudeville.

The Norwegian Colony of the Bay cities are planning to give a big concert June 4 in the Civic Auditorium.

The French Band has finished its engagement at the exposition and started to return to France.

The Pollard Opera Company, which has been playing vaudeville in the east, arrived last week to spend the summer on the coast.

Barton and Ashley are here in response to a telegram Miss Ashley received stating her mother was seriously ill.

The general opinion prevails among the downtown legitimate managers that the summer season will turn out much better than the early spring indicated. This is attributed to the index of people to see the exposition and that most of the local residents have wearied of frequenting the exposition evenings.

Joe Knowles, the nature man, was seriously injured at Belden, Cal., May 16. The information of the accident received here was to the effect Knowles was having pictures made of his life in the wilds and while demonstrating how to ford rivers on improvised rafts was thrown in the rapids of Feather River. In his struggle to escape drowning he was dashed against the rocks and it was feared after his rescue that he would die, but the latest reports say he has a slight chance of recovery.

It is said that Frederick Thompson, who designed and built Toyland at the exposition, has nothing to do with the management of



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AMERICAN LIFEOGRAPH PRODUCTION In 4 Acts	"Where Cowboy Is King" New in Its Second Week at the New York Hippodrome Only Feature Production Ever Booked Two Consecutive Weeks at Hippodrome Now Playing 3 New York Houses. A record for any picture	AMERICAN LIFEOGRAPH PRODUCTION In 4 Acts
CARL RAY PRODUCTION In 5 Acts	LORRAINE OTTO IN "The Vengeance of the Wild"	CARL RAY PRODUCTION In 5 Acts
BALBOA PRODUCTION In 5 Acts	JACKIE SAUNDERS IN "Reaping the Whirlwind"	BALBOA PRODUCTION In 5 Acts
PATHE PRODUCTION In 9 Acts	"Les Miserables" VICTOR HUGO'S MASTERPIECE	PATHE PRODUCTION In 9 Acts
LIFE PHOTO PRODUCTION In 5 Acts	FLORENCE NASH IN "Springtime"	LIFE PHOTO PRODUCTION In 5 Acts
MUTUAL PRODUCTION	D. W. GRIFFITH'S MASTERPIECES "The Escape" "Avenging Conscience"	MUTUAL PRODUCTION
UNIVERSAL PRODUCTION In 7 Acts	ANNETTE KELLERMANN IN "Neptune's Daughter"	UNIVERSAL PRODUCTION In 7 Acts
GLORIA PRODUCTION	LYDIA BORELLI IN "Souls Enchained" "Love Everlasting"	GLORIA PRODUCTION

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The Prettiest, Paintiest, Catchiest Song on the Market. Great for Boys or Girls.

We Have a Wonderful Collection for This Song.

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The Best March Ballad in Years. Wonderful Song for Quartettes. Great for Opening of Dining.

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BEN BERNSTEIN, Mgr. Prof. Dept.

CHICAGO OFFICE: Grand Opera House Bldg.



the show. While it is not known just when Thompson severed his connections, it was common talk for several weeks that Thompson and the stockholders were not as friendly as they could have been. It is also rumored the Department of Concessions would have made three separate shows out of Toyland if the present manager, Bert St. John, had agreed to the change.

BUFFALO.

BY CLYDE F. REX.

Summer weather, with the exception of the movies, has put a great crimp in things theatrical. Parks and lake resorts, both on the American and Canadian side have opened and for a time are expected to do good business.

SHPEA'S "Henry J. Carr, mgr.; U. B. O."—Nazimova in "War Brides" extra attraction; big; Ben Welch, usual favorite; McKay and Ardine, good; Lunette Sisters, clever; Kelso and Leighton, laughs; Minnie Harrison,

JEROME H. REMICK CO.'S 10-GREAT SONGS-10

- 1 **“YPSILANTI”**
(Yip-si-lan-ty)
2 **“CIRCUS DAY IN DIXIE”**
3 **“IT’S TULIP TIME IN HOLLAND”**
(Two Lips Are Calling Me)
4 **“MR. WHITNEY’S LITTLE JITNEY BUS”**
5 **“WHEN I WAS A DREAMER”**
(And You Were My Dream)
6 **“I’M ON MY WAY TO DUBLIN BAY”**
7 **“EVERYBODY RAG WITH ME”**
8 **“ALABAMA JUBILEE”**
9 **“WRAP ME IN A BUNDLE”**
(And Take Me Home With You)
10 **“OVER THE HILLS TO MARY”**

SEND

WRITE

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CAL STEWART

AMERICA'S BEST KNOWN RURAL COMEDIAN.
FIRST NEW YORK APPEARANCE IN SIX YEARS.

LAST HALF THIS WEEK (May 24)
FIFTH AVE. THEATRE, NEW YORK

Personal Direction
HARRY WEBER

pleased; The Olivians, rare novelty. Pictures close.

TECK (John R. Oisher, mgr.)—Adels Blood stock company in "The Ghost Breaker," draw well first half. Next, "Excuse Me."

STAR (P. C. Cornell, mgr.)—Bonstelle Company, do well in "Baldpate." Seen here several times and consequently did not draw as well as has former attractions played by Miss Bonstelle. 31, "Too Many Cooks."

GAYETY (J. M. Ward, mgr.)—The College Girls, do big business. Next, "Big Business of 1915." June 7, "Maid in Buffalo."

HIPPODROME (Henry Marcus, mgr.)—Doing good business with feature movies, and musical program as special attraction.

ACADEMY (Jules Michaels, mgr.)—Jack Rose, headlines; Zenda, clever; 5 Flying De Vales, good; Warda and Harley, fair; Parker and Butler, hit. Business fair.

STRAND & PALACE (Harold Edel, mgr.)—Doing well with feature pictures.

MAJESTIC (John Lauglin, mgr.)—Dark OLYMPIC (Charles Bensinger, mgr.)—Kitty Edwards and her Escorts, big hit; Australian Le-Burns, sensation; Clark and Harvey, very good; Dawson and Gillette, laughs;

Siegfried, a wonder; movies close. Doing best business of pop vaudeville houses.

George Wolfe, architect, contractor and engineer, responsible for the erection of the Globe theatre at No. 1555 Main street, has filed a voluntary petition in bankruptcy in United States district court. Total liabilities are scheduled at \$48,802.45 and assets amount to \$21,788.65. His failure he claims is due to the loss sustained in the erection of the theatre which has been almost a total loss to him, situated in a poor section of the city, to draw a movie patronage. Wolfe erected the theatre for the Sherman Amusement company, who were unable to make it pay, as well as pay Wolfe for his services and the structure fell to the contractor in payment of his claim against the Amusement company.

Crystal Beach, Erie Beach and Carnival Court, have all opened for the summer season.

A burlesque show, entitled "Maid in Buffalo," is to be produced at the Gayety week of June 7, composed entirely of theatrical people residing in Buffalo. Among those in the cast will be Gus Fay, Eddie Fitzgerald, Billy Mossay, Eugene Jorge, Edith Hamilton, Frank Harcourt and the Haywards.

The Grand and Lyric are doing well with pictures. The Lyric is showing a five-cent program while the Grand charges a dime for features.

It is announced that the Heuck Opera House Co. will operate People's theatre as a stock burlesque next season. People's abandoned under the terms of the merger of the two wheels, leaving the Standard in the field alone. The Columbus Circuit has now aban-

doned the Standard and will conduct only the Olympic next year.

LOS ANGELES

VARIETY'S

LOS ANGELES OFFICE
285 MASON OPERA HOUSE BLDG.
GUY PRICE, Correspondent

CINCINNATI

BY HARRY V. MARTIN.

KEITH'S (John Royal, mgr.; agent, U. B. O.)—Mott and Maxfield, Harry Stauber, Fagan and Byron, Leroy and Cahill, Cabaret Dogs, pictures.

CHESTER PARK (L. M. Martin, mgr.)—Cahill, Ferrell and Romine, Arding and Arding, Alpha Four, Dick Ferguson, Fero and Wilson.

LAGOON (Arthur Wilber, mgr.)—Regular season opened Sunday. Vaudeville.

The park season will be in full swing Sunday when Coney Island opens.

The Grand and Lyric are doing well with pictures. The Lyric is showing a five-cent program while the Grand charges a dime for features.

It is announced that the Heuck Opera House Co. will operate People's theatre as a stock burlesque next season. People's abandoned under the terms of the merger of the two wheels, leaving the Standard in the field alone. The Columbus Circuit has now aban-

doned the Standard and will conduct only the Olympic next year.

EMPEROR (Fred Gollott, mgr.; Loew) — Week 17. Klass and Berrie, remarkably good; Beth Challis, cleverly done; Clarence Wilmer, well liked; Maxine and Bradford, scored; Carl Demann Tropic, clever.

REPUBLIC (Al. Watson, mgr.; Levy) — Week 17. George Clancy and Co., very good; Mike Johns—Hazel Allen, artistic dancer; "The Charlie Chaplin with a Violin," entertaining; Billy Dodge, big laugh; Ross and Hart, pleasing; Roselle, passable; Reed and Hart, well

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liked; Barnes and Stock, ordinary; Zenith, amusing; Sydney and Well, fine.

HIPPODROME (Lester Fountain, mgr.; Western States).—Week 17. Mile. Oiga and animals, scored; Cummin and Seaham, hit; Olivas, clever singers; Delmore and Moore, big applause; Abram and Johns, in well-presented playlet; Hayes Sisters, mediocre; Loana, clever.

BURBANK—"Polly of the Circus."

MASON—Chaussey Gieott in "The Heart of Paddy Whack."

CENTURY.—Burlesque.

Grace Travers is in San Francisco.

Charles Salisbury, denying his much-dis- cussed demise, was here last week.

Davy Silverman has returned from Atlanta, where he managed the "Tillie's Punctured Romance" film for Bert Levey.

Walter Johnson is producing burlesque from the east on the Coast.

Harry Hammond Hall is press agent for the Majestic and Republic.

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Willard Mack is here resting up. He has rejoined his wife, Marjorie Rambeau.

Charlie Ruggles is here from the east to do a special stock engagement for Morocco.

Oliver Morocco has again taken back the Morisco theatre. Soon they will be able to organize a club of ex-owners of that house.

The local Stage Employees' have elected William H. Donohue and John R. Lee as delegates to the Chicago convention in July. Jake Vogel and John Kelly were named for the district meeting in San Francisco in June.

MONTREAL

BY ARTHUR SCHALEK.
ORPHEUM (G. W. Driscoll, mgr.).—Orpheum Players, "Help Wanted," scored, to very good business. Next, "Nearly Married."

HIS MAJESTY'S (H. P. Hill, mgr.).—His Majesty's Players, excellent performance of "Within the Law." Good houses. Next, "The Royal Mounted."

IMPERIAL (H. W. Conover, mgr.; agent, U. B. O.).—The Berrens, good; Bessie Corruthers, good; Victor Ocailler, good; pictures.

CABIN (M. Kashan, mgr.).—Pop van der

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By the week, \$15.00 and \$14.00.

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The Willard-Johnson fight pictures are now at the National Francis theatre.

Rumored the Princess theatre is shortly to reopen for a brief season.

Percival T. Moore, with "The Dummy," has joined His Majesty's Players

NEW ORLEANS.

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HIPPODROME (Jake Miller, mgr.)—Vaudeville.

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ALAMO (Will Gueringer, mgr.)—Vaudeville.

SPANISH FORT (M. H. Sloan, mgr.)—Pacoletti's Band and Dancers.

Local limbo was awakened from its summer lethargy by a general shake-up in the New Orleans office of the World Film Co., which landed Maurice F. Barr in the managerial chair, and left E. Auger occupying the post of general southern sales manager.

Local club jugglers have refused to play club dates of late, which isn't a bit clubby.

Tosco's Orpheum orchestra will repose in the orchestra pit at the Athenaeum when that auditorium commences its picture policy May 30.

When the characters in a reel drama are about to shoot, the women do not put their hands to their ears.

The Orpheum will undergo extensive repairs during the summer months. John Gros, supt. of the house, will be in charge of the work.

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CHICAGO

ORPHEUM (T. R. Conlon, mgr.)—Feature Pictures.

EMPEROR (H. W. Pierosc, mgr.; agent, Loew).—Week 17, Franklin Ardel and Co., laugh; Maud Tiffany, good; Moss and Fry, entertaining; George De Alma, pleased; Kanazawa Trio, good.

LYRIC (Dan Flood, mgr.).—Week 17, Brown and Lorsen, The Storys, Jimmie Starr, pictures.

Mark G. Woodruff, publicity man for the Orpheum, has been appointed manager of the publicity bureau of the new Portland Chamber of Commerce.

Helen Carruthers, the picture actress who took poison some time ago, and has been hovering between life and death at a local hospital, is reported improving.

Katherine Lynbrook, dramatic soprano, recently of the Lombardi Opera Co., will wed Professor Francis J. Fuchs of Brooklyn, N. Y.

John F. Cordray has resigned as general manager of the People's Amusement Co. to devote all his attention to the management of the Oaks Amusement Park. L. B. Christ (Mr. Cordray's assistant) will take temporary charge until a permanent successor is appointed.

ST. PAUL.

BY C. J. BREWHAIR.

ORPHEUM.—Closed for the season.

EMPEROR (Gus S. Greening, mgr.).—Maximilian the Great, "Just Half Way," a com-

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NEW PRINCESS (Bert Goldman, mgr.).—

Ching Yuen Lee and Co., Clipper Trio, Alexander Bros., Broadway, Trio, pictures; 3d half week, Emily Smiley, Geo. Dixon, Fitch, Howard and Tolson, Hawley and Hawley, pictures.

METROPOLITAN.—Week of May 31, Eddie Fergusson in "The Outcast."

SHUBERT.—The Ernest Fisher Players with Irene Summers and Frank Thomas have already established themselves with the St. Paul patrons of stock productions by most acceptable work. This week, "Get Rich Quick Wallingford," "Friends" next week.

"Sweet Are the Uses of Advertisement" Says HERBERT STANDING

THE mantle of modesty and self-abnegation having fallen from the shoulders of the legitimate actor, being caught in its descent by the motion picture actor of the present time who never for one moment allows his press agent to blazon forth in the world his great talent, and like the man who does good by stealth and blushes to find it fame, I have decided to advertise, for the first time to my life, my wares, and after due consideration I have come to the conclusion that I AM WITHOUT DOUBT THE VERY FINEST AND MOST VERSATILE MOTION PICTURE ARTIST IN THE FILM WORLD TODAY. (If you have any doubt of the veracity of the statement my address is 286 North Vendome St., Los Angeles, Cal., and my phone number is Homeric 256532, and I am at all times at your service. I admit everything in this article to be the truth, the whole unvarnished truth and nothing but the truth.)

FOR 23 years I was at the Criterion theatre, London, as leading man with Sir Charles Wyndham, creating all the big parts in all the great successes. Frequently we appeared in plays that ran 500 nights consecutively.

GEORGE BERNARD SHAW (who doesn't know him?) in his Dramatic Essays, Volume No. 1, Pages 300-301, wrote of me with the most unqualified praise. Shaw knows his business.

I HAVE been 18 months in the picture business, and I like it immensely. As for my great successes, see Lois Weber's "Hypocrites," Father Reynold, the old priest in "Captain Courtesy," or Pat O'Brien in "Sunshine Molly." The latter is a great comedy character. A brilliant dramatic role is that of the father (Yours Truly) in "The Rugmaker's Daughter," which has not yet been released. This is only an iota of the parts.

I OPENED the Moresco Producing Theatre, Los Angeles, two years ago last Christmas, playing old Sam Graham, the pathetic old druggist, in "The Fortune Hunter," and made a big success. The newspapers spoke with flattering praise of my work.

THE "Record," which always prints the truth, delivered itself thusly: "The most delightfully conspicuous performance came from Mr. Herbert Standing, who has a great record behind him and a still greater one ahead."

BUT, as Kipling says, that's another story!

I AM not advertising all these facts in order that I may get an engagement, as I am at the present time playing at the Bosworth Studios, doing leading character roles (such as robes, Irishmen, gypsies, millionaires, priests, etc., etc.), but only to establish without the slightest question of doubt—and I write it emphatically—the fact that I AM THE FINEST AND MOST VERSATILE ACTOR IN MOTION PICTURES TODAY.

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STAR (John Kirk, mgr.)—This week
"Miss New York, Jr."

WASHINGTON, D. C.

BY W. H. SMITH

KEITH'S (Roland S. Robbins, mgr.)—Capital business. Alice Lloyd, clever and vivacious; Princess Rajah, dances, sensational; Cardo and Noli, enjoyed; Ward Brothers, clever; George Howard and Co., society dances; the Gaudsmits, clowns; Donahue and Marion, dancing; Herbert Germaine Trio.

COSMOS (A. Julian Brylawski, mgr.)—

Pell-Tenant and Co., sketch, laughs; Willard and Bond, hit; Permaine, artistic; Brindamour, appreciated; Review Comedy Four, enjoyed; Van Wards, good. Good business.

NATIONAL (Wm. H. Rapley, mgr.)—"Mikado." Next week, "Ermine."

COLUMBIA (Fred G. Berger, mgr.)—Musical comedy stock in "Giri of My Dreams."

Next week, "Mme. Mandite."

POLI'S (J. W. Conan, mgr.)—Stock, "Polly of the Circus," well presented. Next week, "The Divorce Question." Manager Conan succeeds Louis J. Fosse, transferred to Poll's Hartford theatre.

BIJOU.—Stock burlesque.

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De Lyons J care F M Barnes Chicago
Devine & Williams Variety N Y

DuCalion Keith's Boston

Duprez Fred Variety London

E

Eary Trio Variety San Francisco
Eis & French Ramona Pk Grand Rapids
Elinore Kate & Williams Sam Northport, L I
Elizabeth Mary Variety N Y
Emmett Mr & Mrs Hugh Variety London
English J Forsyth Atlanta
Evans Chas E Co Orpheum Oakland
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F

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Where Players May Be Located

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Players may be listed in this department weekly, either at the theatres they are appearing in or at a permanent or temporary address (which will be inserted when route is not received) for \$5 yearly or if name is in bold type, \$10 yearly. All are eligible to this department.

A

B

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H

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Ideal Orpheum Los Angeles
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O

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Pelletier Pierre Variety N Y
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Walton & Vivian Baldwin L I
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BARNUM-BAILEY—28-29, Cleveland; 31, Columbus; June 1, Dayton; 2, Van Wert, O.; 3, Jackson; 4, Flint; 5, Lansing, Mich.
HAGGONBACK-WALLACE—28, Titon; 29, Flint, O.; 31-June 1, Detroit; 2, Ann Arbor; 3, Albion, Mich.; 4, Kanderville; 5, Goebes, Ind.
101-RANCH—28-29, Detroit; 31, Flint; June 1, Saginaw; 2, Lansing; 3, Grand Rapids; 4, Muskegon; 5, Benton Harbor, Mich.; 6, Chicago Heights, Ill.
RINGLING BROS.—28, Hartford, Conn.; 29, Holyoke; 31-June 5, Boston, Mass.

SELLS-PLOTO—28, Tacoma; 29, Bellingham; 31-June 2, Seattle; 3, Everett; 4, Chehalis; 5, N. Yakima, Wash.

LETTERS

Where C follows name, letter is in Variety's Chicago office.

Where S F follows name, letter is in Variety's San Francisco office.

Advertising or circular letters will not be listed.

P following name indicates postal, advertised once only.

A Abbott Al (C)

Ahearn Vesta

Alexander George B

Aldert Joe (C)

Allen Eva

Allen Flo

Allen May

Allman Jack

Anderson Harry

Anthony Ethel

Archer Lou (C)

Argoll Billie (P)

Arger Maude

Armstrong Frank

Aubrey Mr A

Aveling Charles

B Bailey G R & R O

Ball Cal

Bannons The

Barnett Walter E (C)

Bates Chas H (C)

Bell Paul

Bender Maxie

Bergere Valerie

Bernard Mike

Bernard Billy (C)

Bernstein & Richmond

(C)

Big City Four (C)

Bolton Edward L

Bolton N C

Bonita & Hearn (C)

Bosworth Hallett

Breitenbach Mr H M

Brice Miss E (C)

Brown Anna (SF)

Brownning Tod (SF)

Brooks Wallie (C)

Buckley Joe

Bundy Tom

Burke Johnny

Burnhelm Jules

C Carlos Carlie

Carter Lillian

Cassie Silva

Carter & Carter (C)

Cates Band

Cavans Duo

Chappelle Thomas E

Chipp Sam (C)

Chip & Marble (C)

Churchill Mrs M (C)

Claudius D

Clark Marie

Clark Victor

Clear Chas M

Colton & Darrow (C)

Costello C E (C)

Costello Margaret

Crandall Harry J

Creighton Mrs J C

(C)

Crouch Clayton
Croton Louise (C)
Cullen Thomas J

Franklino Mrs F (C)
French B (C)
Friendly Dan

G

Dainton Leslie
Dale Vivian

Dalton James B

Darling Daisy (C)

Darcey Mr Joe

Dean Daley (C)

Dean Phyllis (C)

Dean Rose

De Haven Carter

Delaney Eddie

Delmar Frank

De Long Miss

Deloris Dick

De Milt Gertie

Dorilla Margaret

Dial Eugene

Diamond Beatrice

Dickenson Mr

Donazette Thomas

Dorr Mr A M

Dorson Douglas

Duffy Mike

Du For Harry (P)

Dufrio Sally

Dunne John W (C)

Dupree Geo

H

Hal & Francis

Hall Mayre

Hall Marie

Hall Miss J M

Hamid Gen (C)

Hammer Neulah

Harris Dixie

Harris Eleonore (C)

Hart Julius (C)

Harvey L (C)

Heclow & Duvall (O)

H E L (C)

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June 7, Keith's, Philadelphia.
June 14, Bushwick, Brooklyn.
June 21, Pawtucket and Woonsocket.
June 28, Garden, Atlantic City.
July 5, Majestic, Elmira, N. Y.
July 12, Shea's, Toronto.
July 19, Keith's, Toledo.
July 26, Open.
Aug. 2, Open.
Aug. 9, Ramona Park, Grand Rapids.
Aug. 16, Majestic, Chicago.
Aug. 23, Majestic, Milwaukee.
Aug. 30, Columbia, St. Louis.
Sept. 6, Orpheum, Memphis.
Sept. 13, Orpheum, New Orleans.

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Direction, H. B. MARINELLI

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WEEK MAY 31, FRIDAYS, TROY
WEEK JUNE 15, " SCHENECTADY
WEEK OF JUNE 14th
HOME SWEET HOME.
WEEK 21st LEAP TO 'FRISCO.
WEEK 28th I CLIMB THE EXP.
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TO "CUT UP" IN MR. RICKARDS'
TIVOLI "OPRIES."

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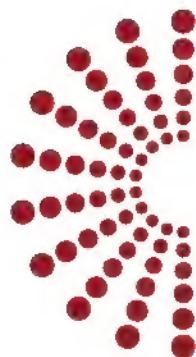
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